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The standard musical pitch recognized and used at the World's Columbian Exposition is that known in acoustics and in music as A 435, or that A which gives 435 double vibrations in a second of time. Levi K. Fuller, of the Estey Organ Co., Brattleboro, Vt., says this standard will receive hearty support, not only at the Exposition, but from music lovers throughout the world. He is in receipt of letters from Europe which speak of this event as one of the most important in connection with this reform movement, marking it as the crowning event in its history.

Mascagni has made his debut as an orchestra leader in London. His leadership is described as "clear, decided and readyemphasizing his decided musical personality." He possesses a thoroughly practical knowledge of every instrument in the orchestra, and is thus well equipped for a leader.

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Raoul Koczalski, the most wonderful of musical prodigies of the day, is a Pole, eight years of age. His musical education began when he was very young. His mother, it is said, took advantage of his evident musical appreciativeness as a baby to divert his attention from painful subjects by music. At the age of three he studied with a professor in the Warsaw Conservatory, and at the age of five he made tours through the various countries of Europe. He is the composer of some fifty pieces, about fifteen of which have been published. He practices very little, yet can perform some of the most difficult compositions of Mozart, Chopin and Beethoven.

Mr. Armstrong, of Alton, spent some time at the World's Fair.

A Bombay man has constructed a bedstead priced at 10,000 rupees, and the *Iron Monger* appends the description as follows: "It has at its four corners four full-sized gaudily dressed Grecian damsels, those at the head holding banjos, while those on the right and left foot hold fans.

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COMING EXPOSITION SEASON.

Prominent Artists will Assist Sousa.

Manager Gaiennie of the Exposition, ever alive to its best interests, will afford a series of special treats to the patrons of the Exposition this season. Besides the renowned Sousa's Band, he has engaged some of the finest vocal and instrumental artists to appear from time to time. Among those already engaged for the season are Mme. Lilian Blauvelt, the great prima donna; Mme. Sofia Scalchi, the famous contralto; Antonio Galassi, baritone; Guiseppe Campanari, baritone; Leonora Von Stosch, the celebrated young violinist; Miss Marcella Leuth, colorature soprano; Miss Inez Carnsi, harpist, and Miss Alice Raymond, harpist. Many of these have been seen here before and are pronounced favorites, whose appearance is always a treat.

The Exposition will open September 6th and close October 21st. The art galleries will be more magnificent than ever, while the displays of machinery and manufactures of every variety will be a wonderful attraction in themselves.

With four concerts daily by Sousa's Grand Concert Band, the coming season promises to be a very brilliant one.

The grand illuminations of the principal streets will occur on the following dates: Tuesday, August 15; Thursday, August 17; Thursday, August 24; Thursday, August 31; Monday, September 4; Thursday, September 7; Thursday, September 14; Thursday, September 21; Thursday, September 28; Saturday, September 30; Tuesday, October 3, Veiled Prophet night; Thursday, October 5; Thursday, October 12; Thursday, October 19.

A MUSICIAN.

Do you want to know what constitutes musicianship? The ability to play if a performer, a practical knowledge of theory, musical history, the technic of the instrument, etc. The ability to perform is no proof of musicianship; as well might an individual be given credit for learning because he can repeat an address, or show agility in making figures at a blackboard. Neither of these efforts are proof of the individual's knowledge of what he is repeating or the value of figures—many years of study and practice are necessary to acquaint one with the different phases of theory, musical history both general and as applied to the instrument, musical literature, the technic of the instrument and its history. These efforts should be preceded by a good literary education. Jealousy and ignorance are twin sisters, and where differences arise of a musical nature, ignorance is the cause. A thoroughly educated musician is devoid of jealousy—its presence is proof positive of intellectual weakness somewhere. An education makes one charitable, obliging, kind, willing to aid; and he who is ignorant tries to cover the weakness by backbiting, being uncharitable, unhappy, unwilling to aid. From the ignorant musical pretender, good Lord deliver us.—*W. H. Dana.*

A WORTHY WORK.

One of the most grateful additions to the library and musical literature of recent years is the "Famous Composers and Their Works," published by the great house of Millet & Co., Boston, Mass. It is edited by the celebrated author, John Knowles Paine, musical director of Harvard College, and the selections were made by Theodore Thomas. The art department was superintended by Karl Klauser. These names give assurance that no pains have been spared to make the work the best of the kind ever issued. Added to this, the style and appearance of the work has never been surpassed; neither money nor printer's art have been spared to make it a gem among works. It is published by subscription in convenient monthly parts, each part containing thirty-two pages of letter press and sixteen pages of engraved music. The St. Louis agent is F. P. Kaiser, 209 & 210 Mermod-Jaccard Building. Biographies by the leading European writers and selections by Theodore Thomas of the best examples of the compositions of Bach, Handel, Gluck, Haydn and Mozart, are features of the work, and judging from them the musical world is to be enriched by the addition of a treasure to its literary and artistic productions.

PETER TSCHAÏKOWSKI.

"Among contemporary Russian composers, Tschaïkowski is one of the best known and most admired. It is true that he is renounced by the rising generation of Russia as being too cosmopolitan. But western nations are not so anxious about distinctions of race; they are content to admit the charm and the originalty of his compositions, and to regard him as one of the greatest masters of the present day. Besides the Sclavonic element is so evident in his music that it would be difficult to regard him as belonging to any other than the Russian school. Tschaïkowski was born at Voltinsk, in the province of Viatra. There is some French blood in his veins, his mother being the descendant of a family of French emigrants. His first master was Rudolph Fundinger, an excellent pianist. Afterwards he studied under Anton and Nicholas Rubinstein. As in the case of so many other celebrated musicians, Tschaïkowski was not originally destined for an artistic career. His parents wished that he should be devoted to the law, and he completed his studies in this profession at St. Petersburg. It was only when he had reached the age of twenty-one years that his true vocation appeared irresistible, and that he devoted himself entirely to music. In 1861 he entered on a course of study in composition under Zaremba. When the Conservatoire of Music was founded, under the direction of Anton Rubinstein, Tschaïkowski was one of the first to join, and he did not leave till 1865, after having completed his studies under Zaremba and Rubinstein.

"The symphonic works of Tschaïkowski have for a long time been included in the *repertoire* of the important orchestras. We may mention especially his overtures or symphonic poems, 'Romeo,' 'The Tempest,' 'Manfred,' 'Francesca,' etc. Tschaïkowski is a voluminous composer. The greater part of his songs and operatic airs have been published by Mackar and Noël, at Paris, who have done much towards making his compositions known in the western countries of Europe. And here we may allude to the sensation which was caused by the performance of his works at Erard's and elsewhere in 1887, 1889 and 1890, and at the Colone concerts in 1891.

"Of late years Tschaïkowski has made frequent sojourns in France, and has won as many friends by his general culture and marked ability, as admirers of his compositions.

"For eleven years he gave lectures in composition at Moscow Conservatoire. Now, however, he devotes himself entirely to composition, and, like his illustrious master, Tschaïkowski has produced music of every kind, vocal and chamber music, symphony, and opera. He has displayed an inexhaustible fertility, and in whatever he has attempted he has given evidence of exceptional talent, especially in the symphony and quartet. He is particularly remarkable for his wealth of melody. For the most part his themes are charming, and though they sometimes lack power and dignity, they are always attractive by their sad and dreamy character.

"Tschaïkowski has mastered the resources of harmony. The delicate and bold touches of modern harmony are well known to him, and his instrumentation is usually rich. In chamber music he has produced a number of incomparable works. These are characterized by a wealth of melody, by the independence of the several parts, and skill in the use of the intruments. His second quartet is one of the most important of contemporary works, and may rank with the finest compositions of Raff, Brahms, Cesar Franck, and Saint Saëns. For the pianoforte Tschaïkowski has written two concertos, cleverly planned and fully developed, and many detached pieces which deserve to be better known. Lastly, he has written a considerable number of pretty songs and the greater part of his operatic airs have been published separately. The stage has had great attractions for him, and he has been eminently successful in dramatic composition. His most successful dramatic work is 'Eugene Onegin,' produced in 1884."—*Ex.*

Emil Paur, the new Conductor of the Boston Symphony Orchestra.

No event of late in the musical world has attracted as much attention, or has been fraught with as much interest, as the selection of Emil Paur as conductor of the Boston Symphony Orchestra. Not only the unrivaled reputation of this superb orchestral organization has been at stake depending upon Colonel Higginson's choice, but Boston's musical future seems to have been especially uncertain, depending in good part upon the provision made for a new music hall. Both subjects seem to have been satisfactorily disposed of, and Boston can once more dream in peace and adjust its spectacles with an air of extreme satisfaction and contentment.

It is not known how soon Herr Paur will come to this country, but it is hoped before the opening of the season of the Symphony Orchestra in October.

Emil Paur was born in Czernowitz, Austria, and is now about thirty seven years old. He is a man of large physique. He received his musical education in Vienna, studying the violin under Hellmsberger, and composition under Dessoff. His advancement was rapid, and soon he was playing first violin in the court opera in Vienna under Richter, and also under Herbeck. His ability as a conductor soon showed itself, and in so marked a degree that he was appointed leader at the Cassel, and his excellence there soon led to his promotion to the leadership at Koenigsberg. From Koenigsberg he went to the court opera at Mannheim, and was there many years, until Nikisch left Leipsic for America, when he succeeded Nikisch at Leipsic, where he now is. Paur has also played with success as a piano virtuoso, while his ability as a violinist is of high order.

Herr Paur has seemed to follow Nikisch with remarkable persistence. When the latter resigned the post of conductor of the Leipsic Opera House, to come to this country, Paur succeeded him, and the position he still retains. He now takes the baton that Nikisch so successfully wielded for many years.

CITY NOTES.

Chas. Galloway will take a turn around the World's Fair and see all there's to be seen.

Geo. Vieh, the pianist, will spend a vacation in Indiana, visiting Chicago on his way.

Geo. Enzinger has returned from a vacation that included two weeks at the World's Fair.

Miss May Acton, assistant at the St. Louis Conservatory of Vocal Music, is visiting Chicago. She will return the first of September.

James M. North, the popular vocal teacher, has gone to his favorite resort, Minnesota, via the World's Fair, which he intends to see thoroughly.

E. R. Kroeger is enjoying a vacation, which includes the World's Fair, the lakes, and a prolonged stay at Lebanon Springs. He will return the end of September.

Dr. J. W. Jackson, F. C. O., of 4054 Finney Ave., is meeting with much success in his classes in organ, piano, singing, harmony, etc., which, with his church position, keep him well occupied.

Miss Maud Stetson, of Denver, Colo., a promising young singer, has moved to St. Louis to take a five years' course of vocal instruction under Prof. Nelson, preparatory to operatic work on the stage.

Mrs. Mary Hogan Ludlum, of 524½ Vandeventer Ave., the well-known and popular teacher of elocution, spent a very busy season. Mrs. Hogan Ludlum makes a specialty of the Delsarte system, in which she is singularly successful.

Miss Minnie Sutter, post-graduate of the Beethoven Conservatory and winner of the gold medal, receives pupils at her residence, 2802 Franklin Ave. Miss Sutter is a pianist and teacher of high attainments and is very successful in her work.

P. Robert Klute, the well-known teacher, will open, on September the 1st, several finely fitted up music rooms. Mr. Klute has met with gratifying success during the past, and no efforts will be spared in giving pupils a thorough and conscientious course.

Miss Eugenie Dussuchal sang the "La Marseillaise" at the French Fete celebration at Koerner's Garden on the 14th ult. Miss Dussuchal has participated in the annual celebration for the past fourteen years, and her rendition of this immortal hymn on this occasion, as on every other, aroused the highest enthusiasm. Her singing was the feature of the evening.

C. Strassberger's musical institute, 2335 Warren St., has passed a most successful season. It offers thorough departments in piano and all string and military instruments. Mr. Strassberger, its energetic head, is a thorough musician and a self-made man. He has equipped the school with the best teachers, and spares no efforts to give pupils the best advantages. Lady pupils receive special attention. Catalogues are sent upon application.

August William Hoffmann, the well-known young pianist and composer, sailed, via Red Star Line steamer from New York on the 12th ult., for Europe, where he will remain until Oct. 1. While in New York he was the guest of P. J. Gildemeester, of Gildemeester & Kroeger, and was entertained by him at the Manhattan Beach Hotel, Coney Island. Sousa's Band complimented the young composer by playing his new Spanish ballet, "Banditte." The audience applauded enthusiastically, demanding an encore.

Fritz Geib, the young violin virtuoso of the Grand Opera House orchestra, played before Max Bendix, the concert master of the Thomas Orchestra, upon the occasion of his last visit here. Mr. Geib's selection was Wieniawski's Concerto in F sharp minor, and his rendition of it completely captivated Mr. Bendix, who pronounced him an artist of high rank. Mr. Geib has become quite a favorite and will give a concert here next November. He will also be heard in Belleville, where he was received with great enthusiasm last season in a concert under his own direction.

Nellie Strong's paper on "Teaching as an Art," read at the World's Fair, contained some good points. The essayist dilated at length upon the teacher's duty towards the pupil, maintaining that thoroughness should be insisted on from the start; the establishment of grades in music classes and frequent recitals were urged.

"Playing difficult pieces does not necessarily mean progress in music," said Miss Strong. "It all depends on how they are played." She deprecated the carelessness often shown by parents in selecting incompetent teachers for their children in early years, thinking to get good instructors when the children learn the first rudiments of music. "If a child is to have an incompetent teacher at all," she held, "employ such to finish the child's musical education, not to begin it. The first steps are the most important."

Paderewski has earned in London the distinction of being known as a "guinea man." With the exception of Rubinstein he is the only man whose performances command a guinea for seats in the stalls.

Camille Saint-Saens, of Paris, and Dr. A. C. Mackenzie, of London, will be the guests of the Exposition during September. Concerts under the direction of Dr. Mackenzie will be given during a period of two weeks from Monday, September 11. The programmes will include a first performance of his new oratorio, "Bethlehem." Soloists already engaged for this event are Mme. Nordica, soprano, and Mr. Ben Davies, tenor. Concerts under the direction of M. Saint-Saens will continue during three weeks from Monday, September 25. The programmes will include choral and orchestra works. M. Saint-Saens will also take part in chamber music concerts, and will also give organ recitals.

Concert players looking for a beautiful and effective piano piece should have the "Alpine Storm," by Charles Kunkel, price $1.00, or "Southern Jollifications," a typical plantation scene, by the same author, price 60 cents.

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We do not see how any one can justly lay claim to musicianship who doesn't understand harmony. No matter how well one may sing and play, he cannot fully comprehend the scope and meaning of his music if he has not a practical knowledge of harmony. Harmony is the base of all music, and one might as well expect to build a great structure upon a tottering foundation as to become a musician in its full sense without acquiring a thorough knowledge of harmony.

Charles T. Sisson, the popular salesman, a man with hundreds of friends and not an enemy, celebrated a congress of his own in Chicago on June 26th. The call for this congress was met by three generations of Sissons from various parts of the country, who assembled at his residence in Woodlawn to celebrate the chief of the clan's birthday, and we need hardly inform our readers that music and painting were liberally represented, for a pursuit of the arts is cultivated by various members of the Sisson family.—*Ex.*

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In a new biography of Rubinstein that has recently appeared in Germany, the following remark, attributed to him, is repeated: "When I first went to England and was young and could play I used to perform to empty halls. Now that I am old and cannot play they all go wild over me and can't find a hall big enough for me."

The Pope has given his consent to the proposal that Maestra Mustafa, director of the choir of the Sistine chapel, and members of the choir, should visit Chicago and sing there during the progress of the Fair. This will be the first time that the choir, as a choir, will have sung outside the holy city.

Brignoli, the famous Basso, was, it is said, so careful of his voice that when he was to sing, he would refrain from all speaking, writing what he might have to say. During the last thirty years of his life, he lived at the Everett House, New York. He usually took about three-quarters of an hour to reach the street from his room, passing the halls for about fifteen minutes, then loitering in the corridor and vestibule until he became accustomed to the change in the temperature.

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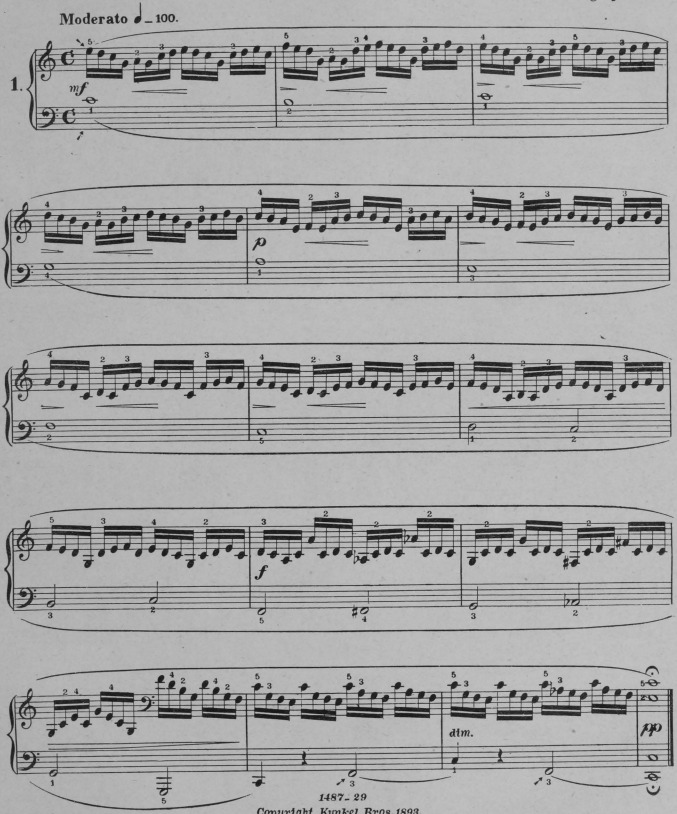

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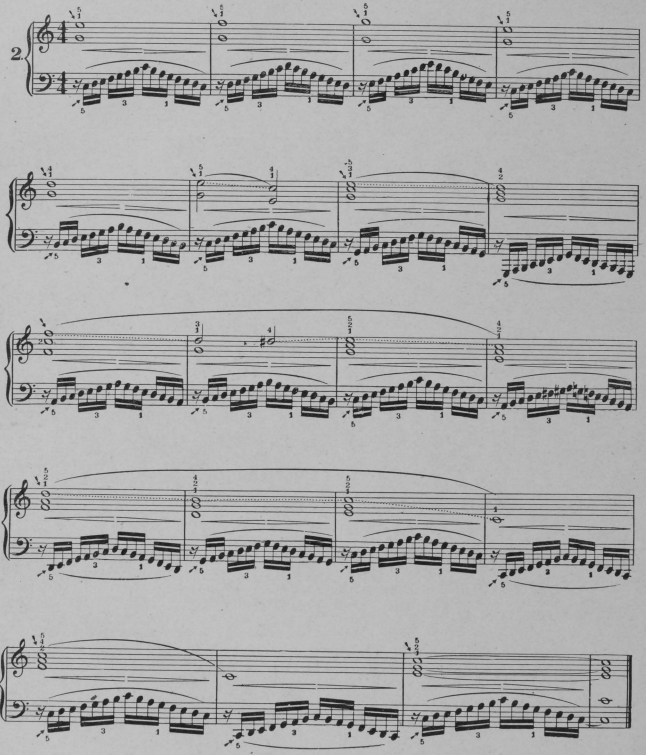
TONLEITER UEBUNG.

(SCALE STUDY.)

(C major.)

Moderato. ♩= 120.

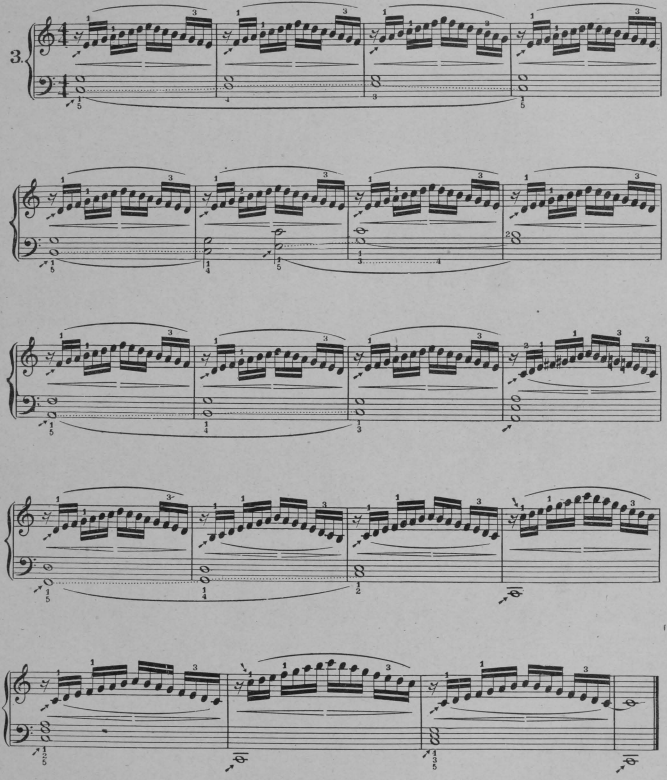


TONLEITER UEBUNG.

(SCALE STUDY.)

(C major.)

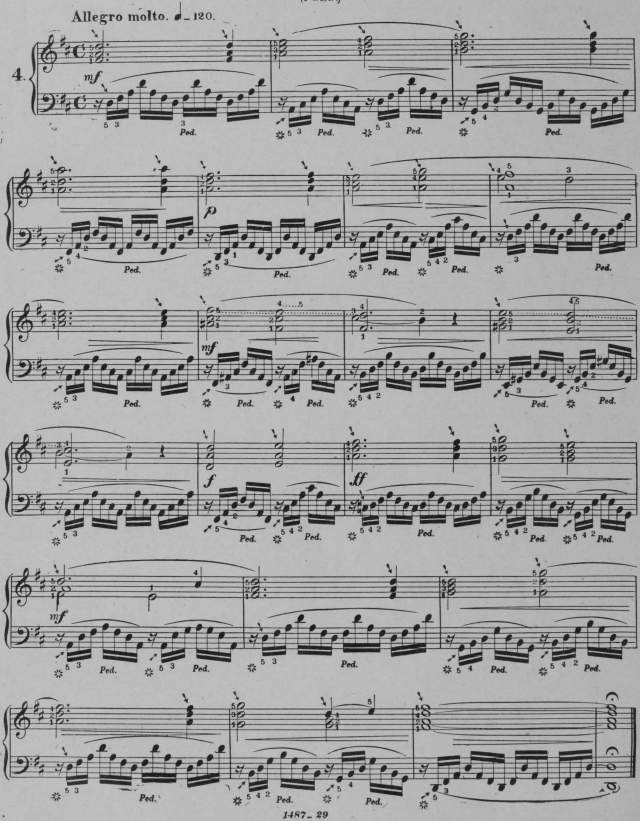
Moderato. ♩= 120.



UEBUNG IN GEBROCHENEN ACCORDEN.

(STUDY IN BROKEN CHORDS.)

(*G major.*)

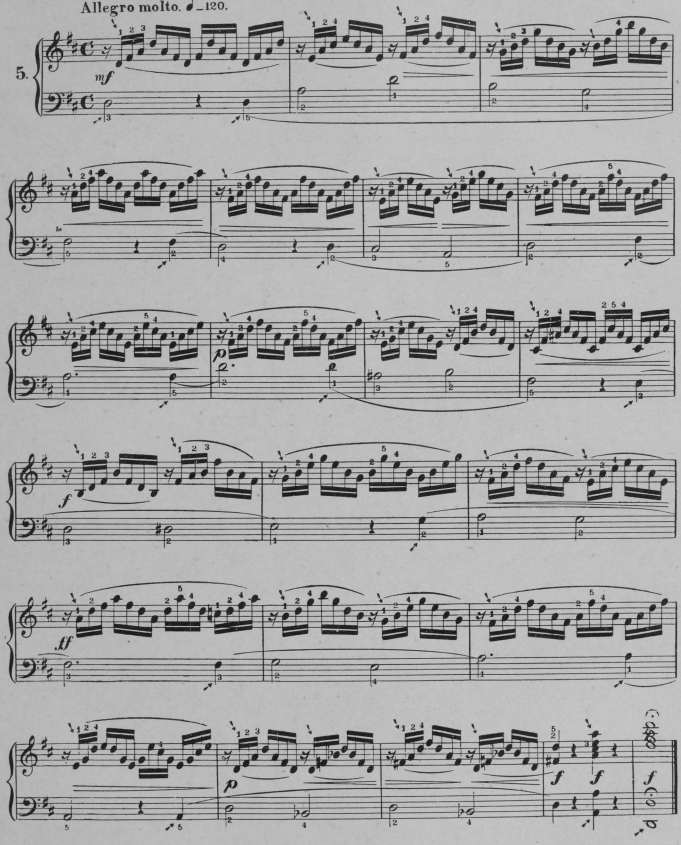


UEBUNG IN GEBROCHENEN ACCORDEN.

(STUDY IN BROKEN CHORDS.)

(C major.)

Allegro molto. ♩=120.

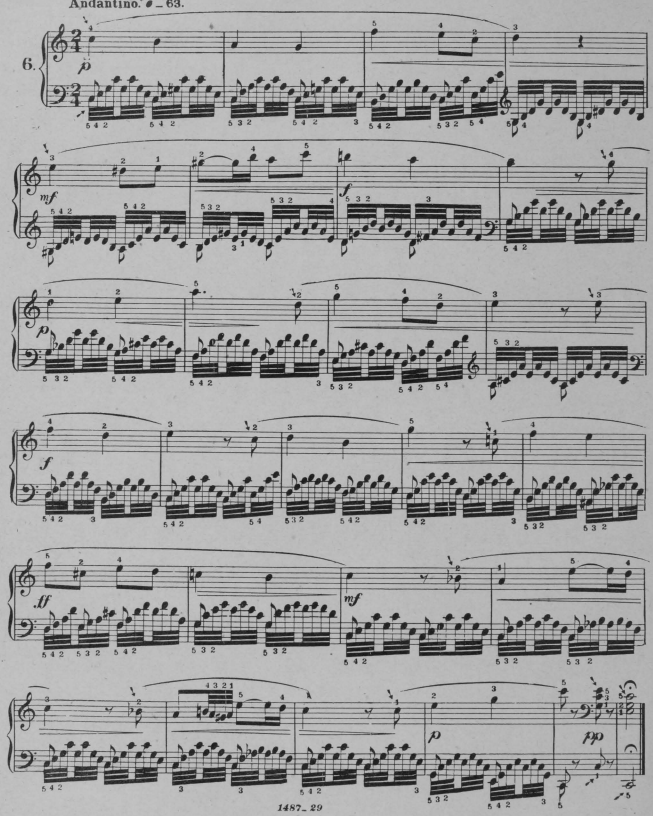


VERGISSMEINNICHT.

(FORGET ME NOT.)

(C major.)

Andantino. ♩ = 63.

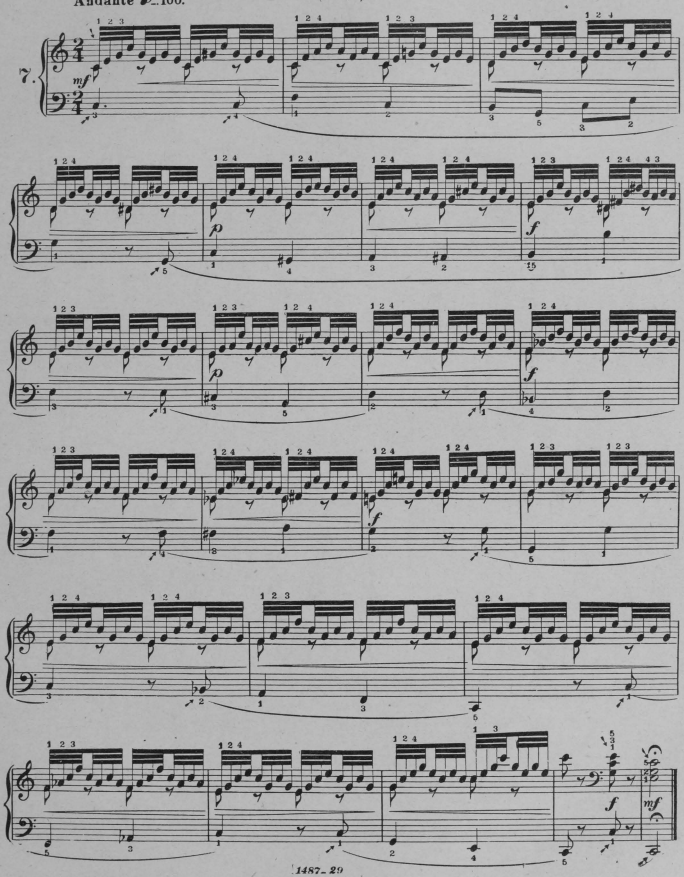


WALDESBACHLEIN.

(FOREST BROOKLET.)

(C major.)

Andante ♪ = 100.

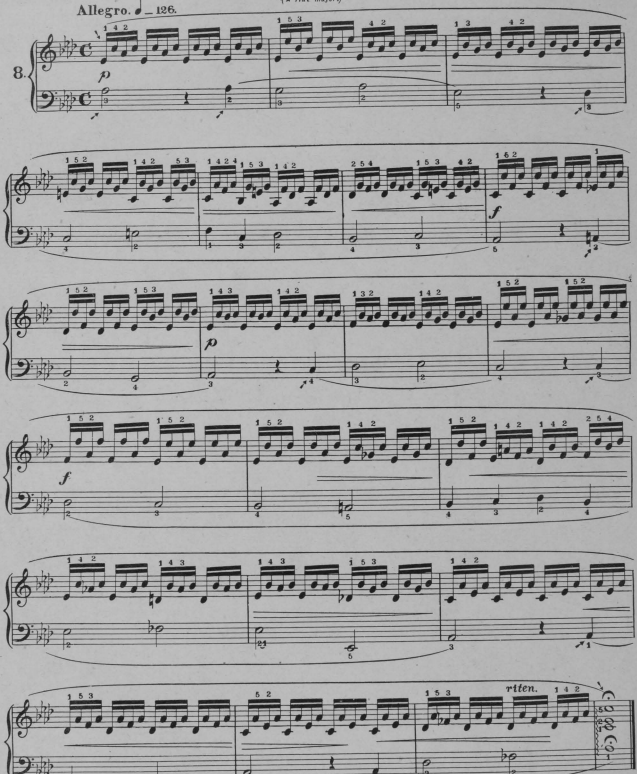


ZITTERNDE BLATTER.

(TREMBLING LEAVES.)

(A flat major.)

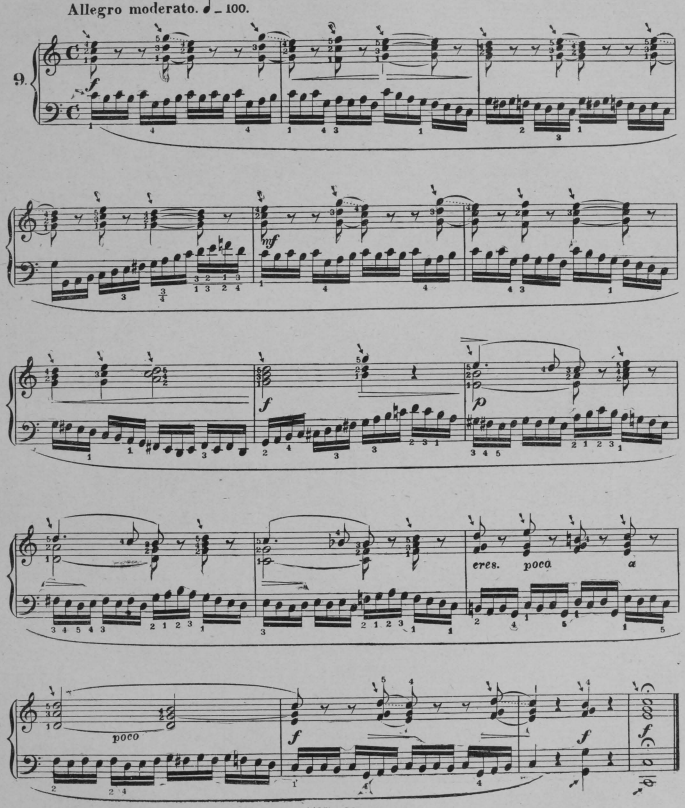
Allegro. ♩ = 126.



AUFSCHWUNG.

(SOARING.)

(C major.)

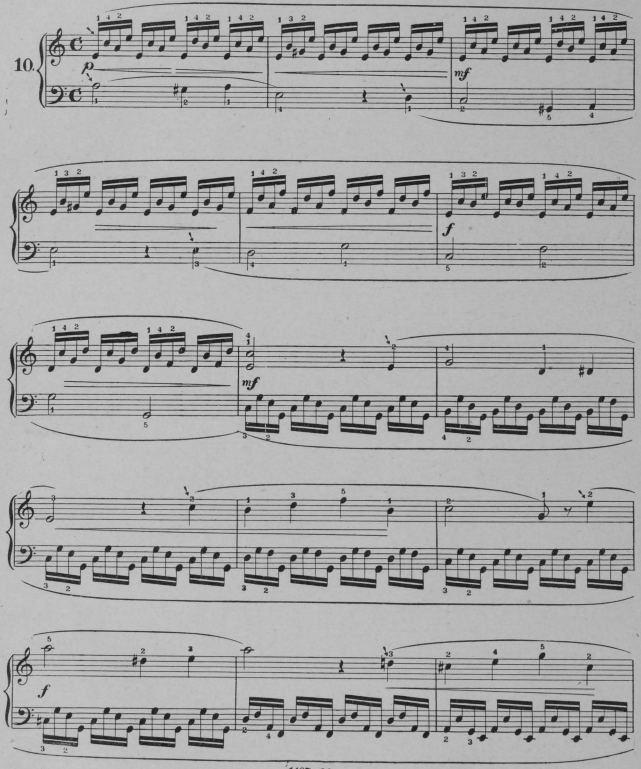


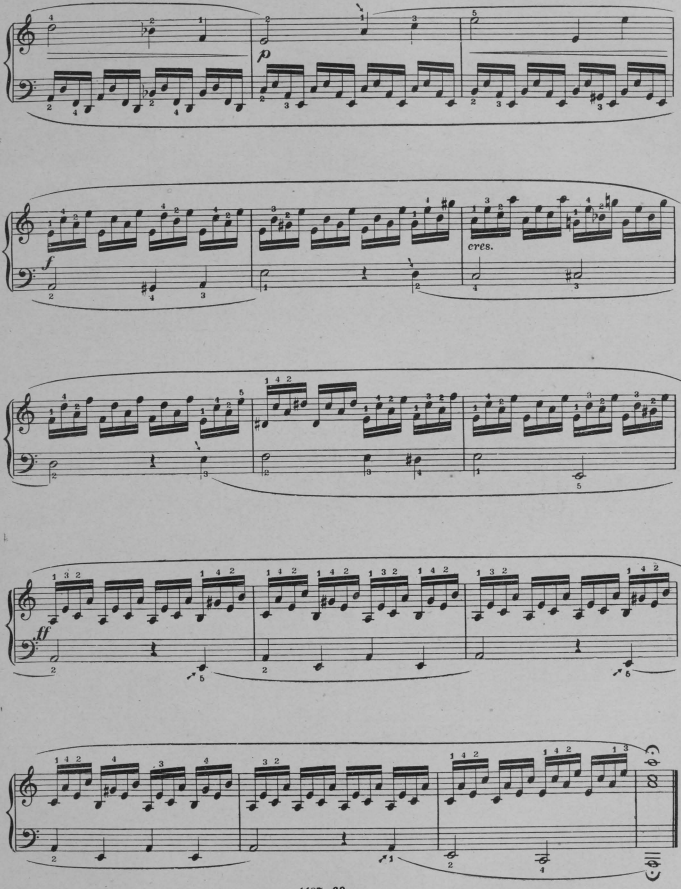
SAGE AUS ALTER ZEIT.

(TALE OF OLDEN TIMES.)

(A minor.)

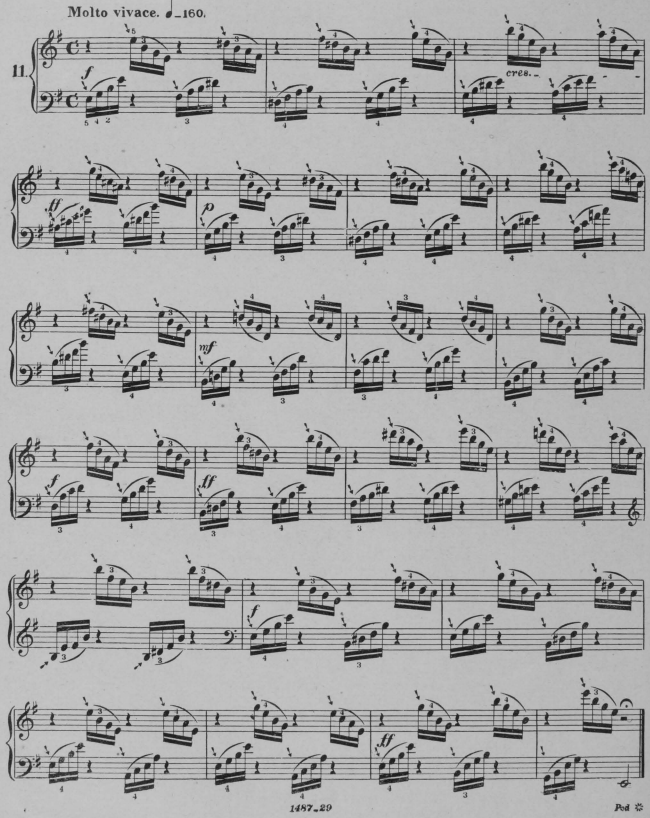
Moderato. ♩ = 120.




p
f
cres.
ff

DER ALTE HARFNER.

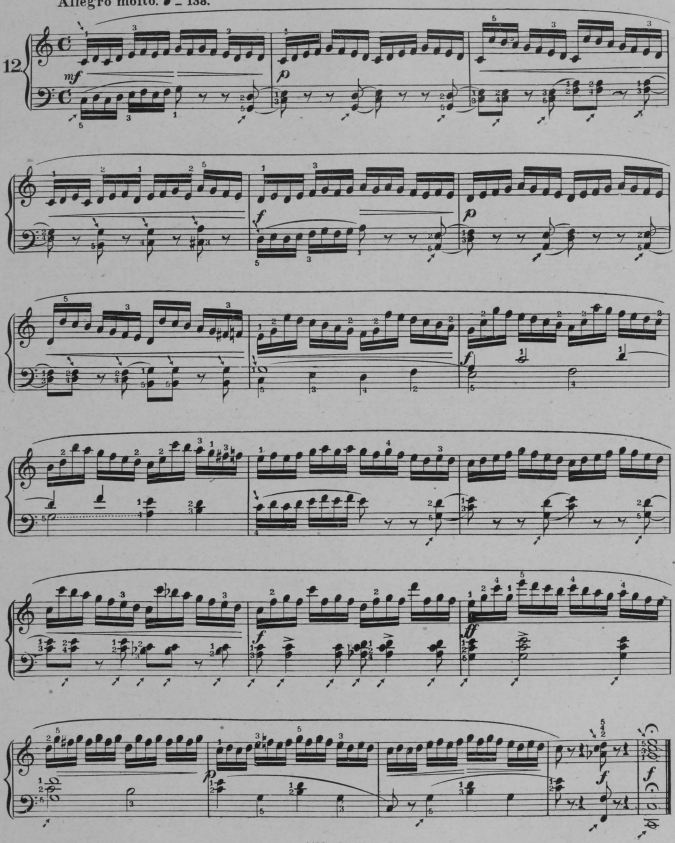
(THE OLD HARPIST.)



FLUCHTIGE ZEIT.

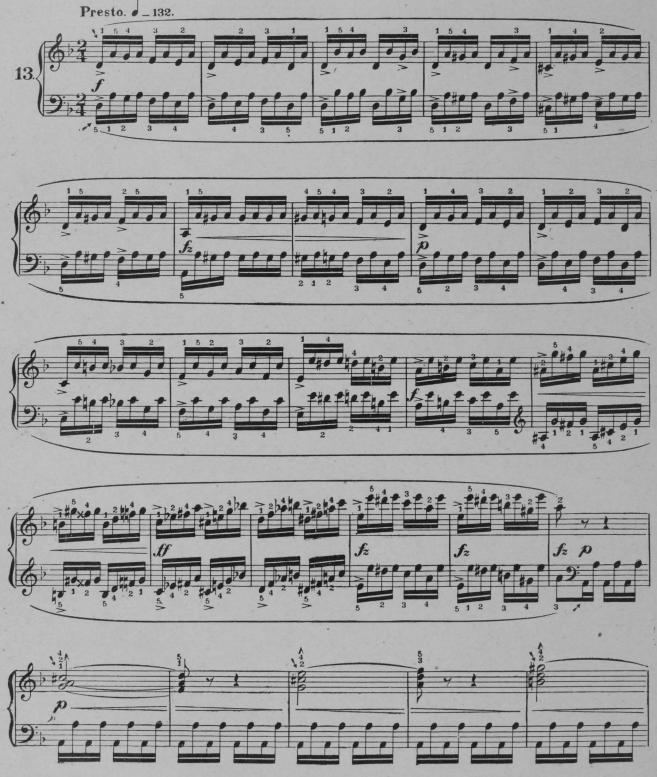
(FLEETING TIME.)

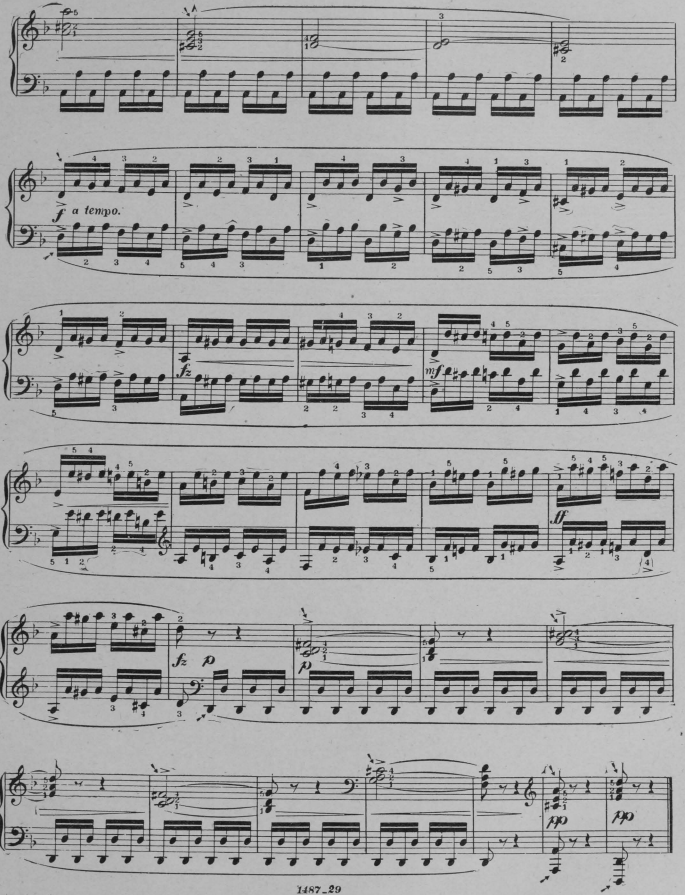
Allegro molto. ♩ = 138.



HERBST KLAGEN.

(AUTUMNS LAMENT.)

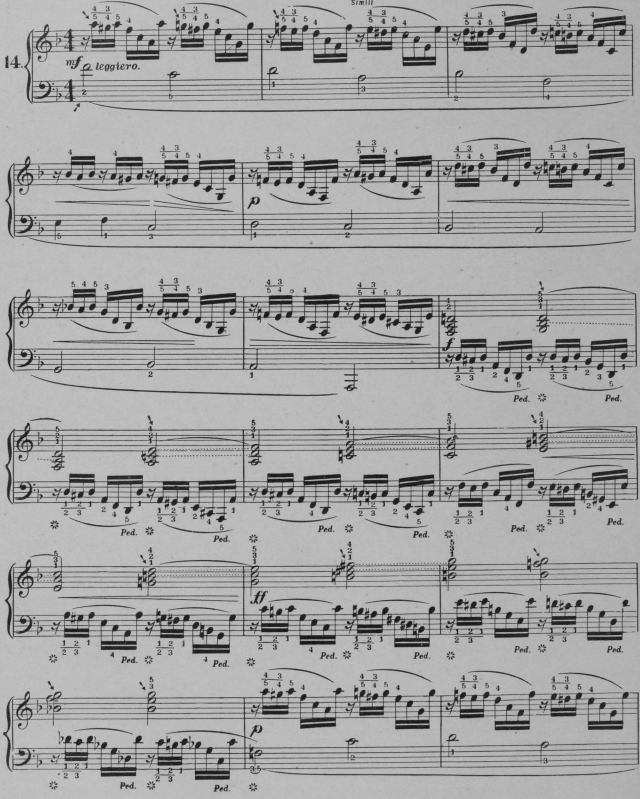


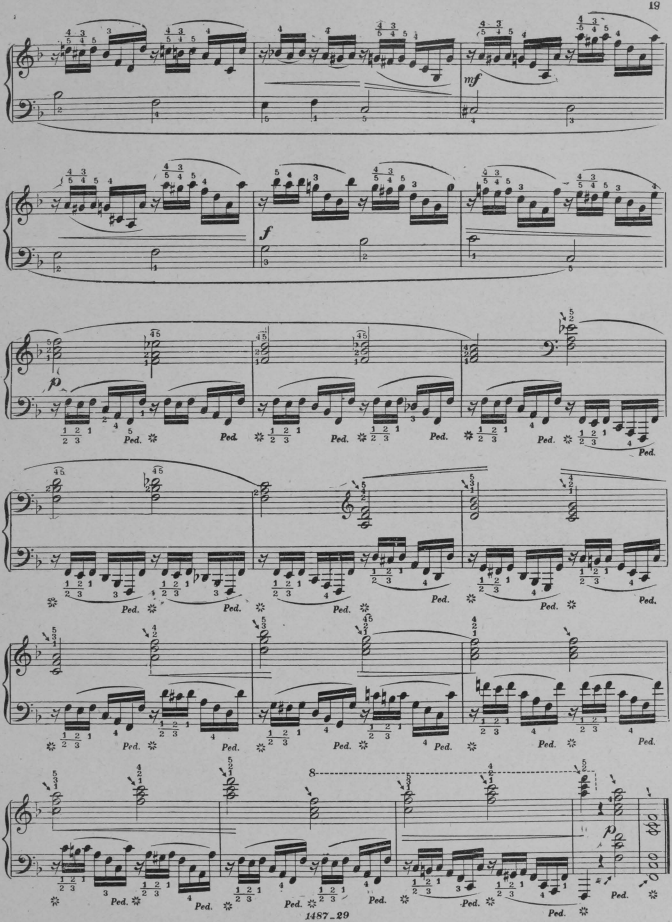

f a tempo.
fz
mf
ff
fz
p
p
pp
pp

WALDESGEFLUSTER.

(WOODLAND MURMURINGS.)

Allegro non troppo. ♩ = 112.

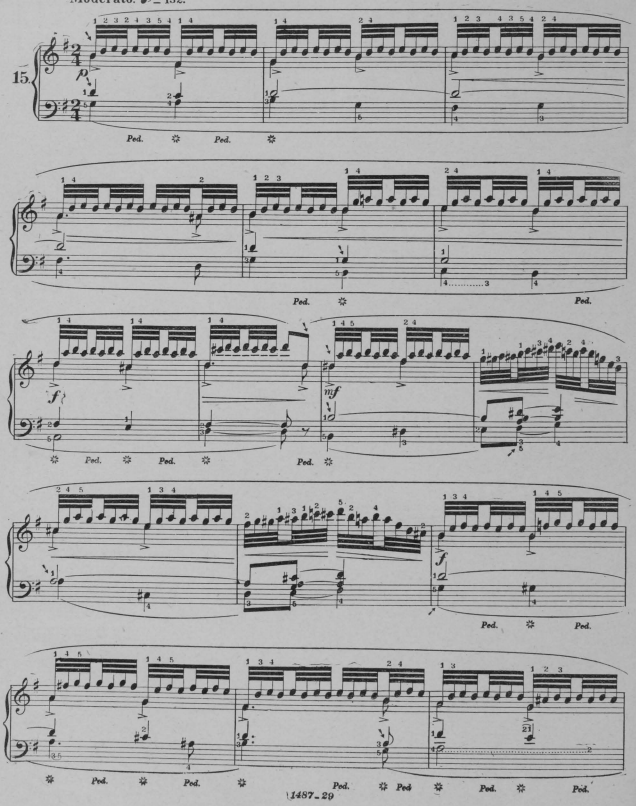


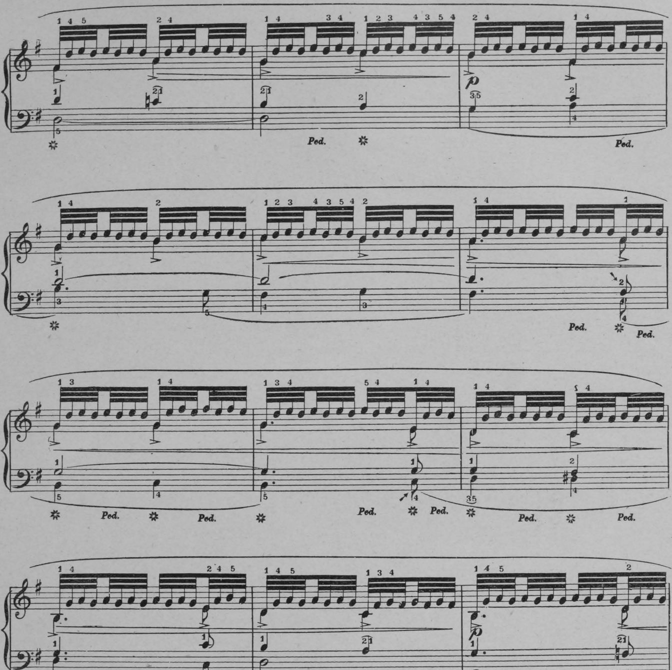

mf
f
p
Ped.
8

LIED OHNE WORTE.

(SONG WITHOUT WORDS.)

Moderato. ♪ = 132.

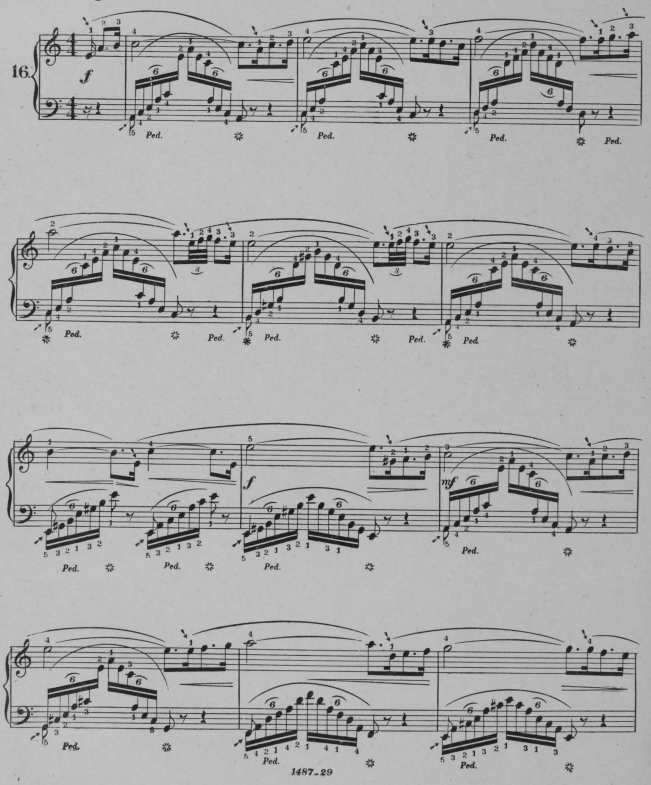


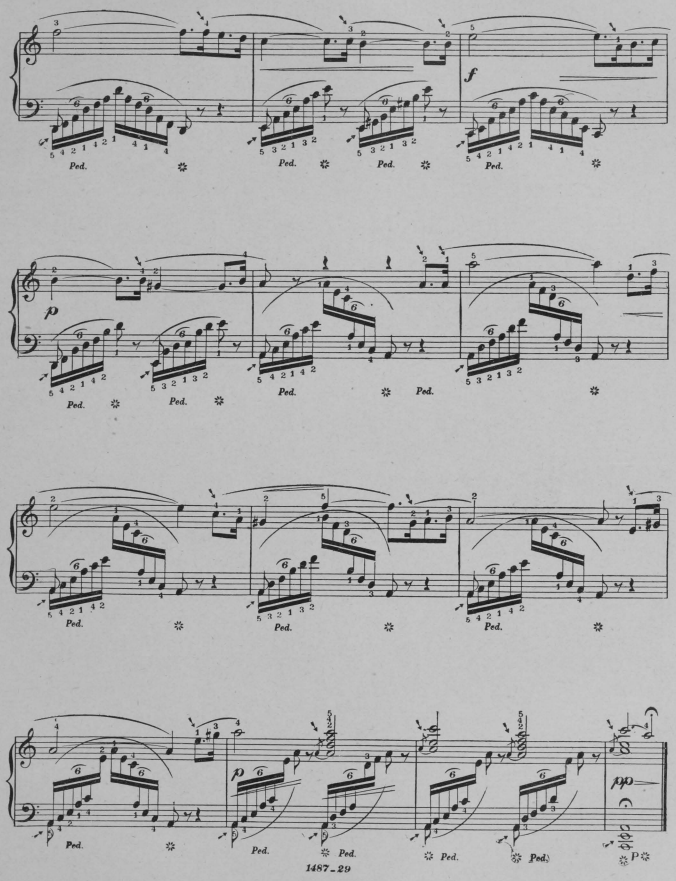

Ped.

EINE ERNSTE GESCHICHTE.

(A SERIOUS STORY.)

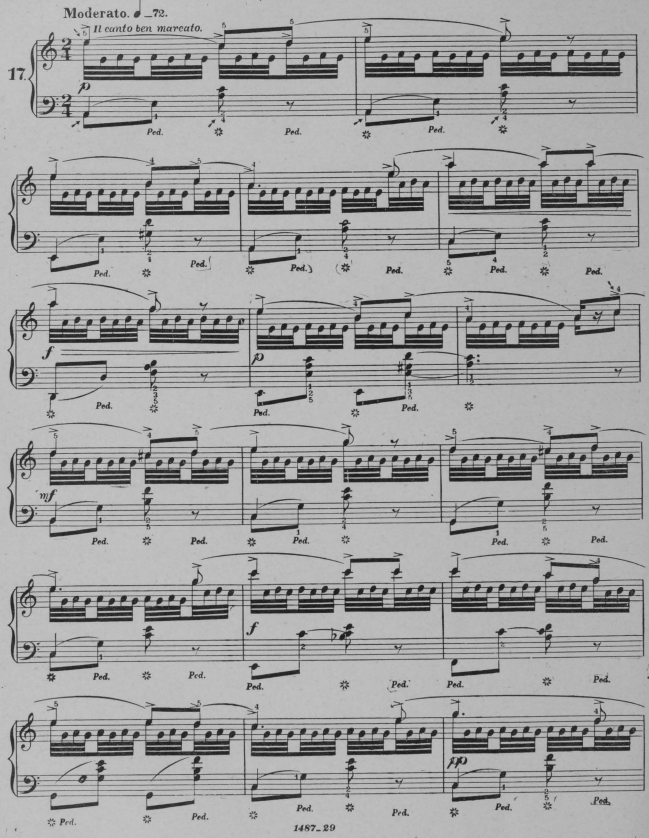
Allegro assai. ♩= 112.

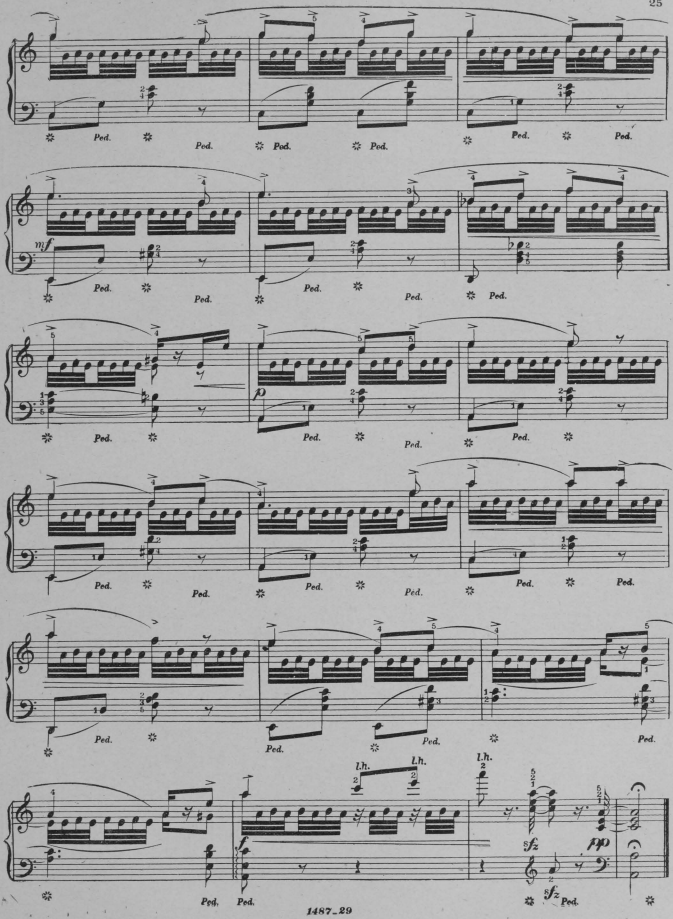



f
p
pp
Ped.

SPINNERLIED.

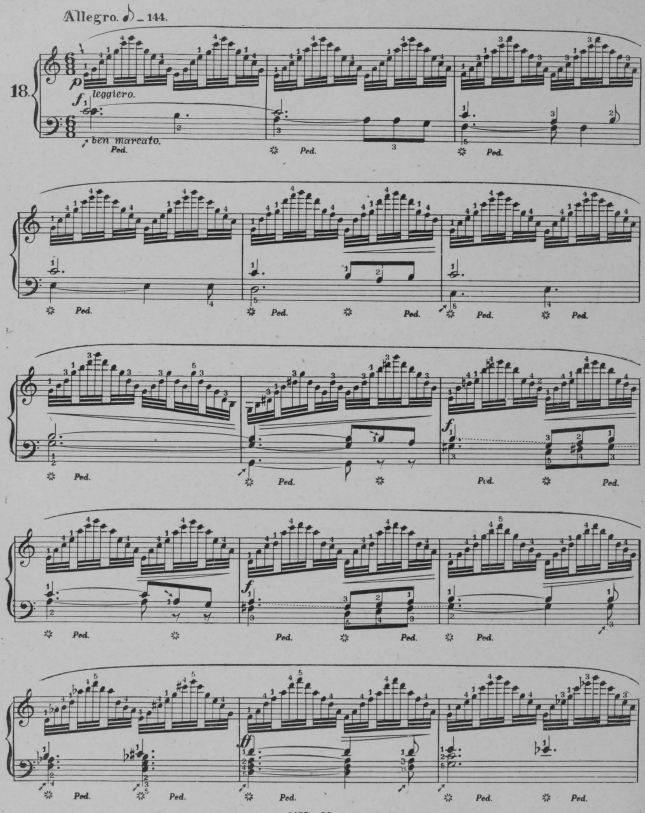
(SPINNING SONG.)

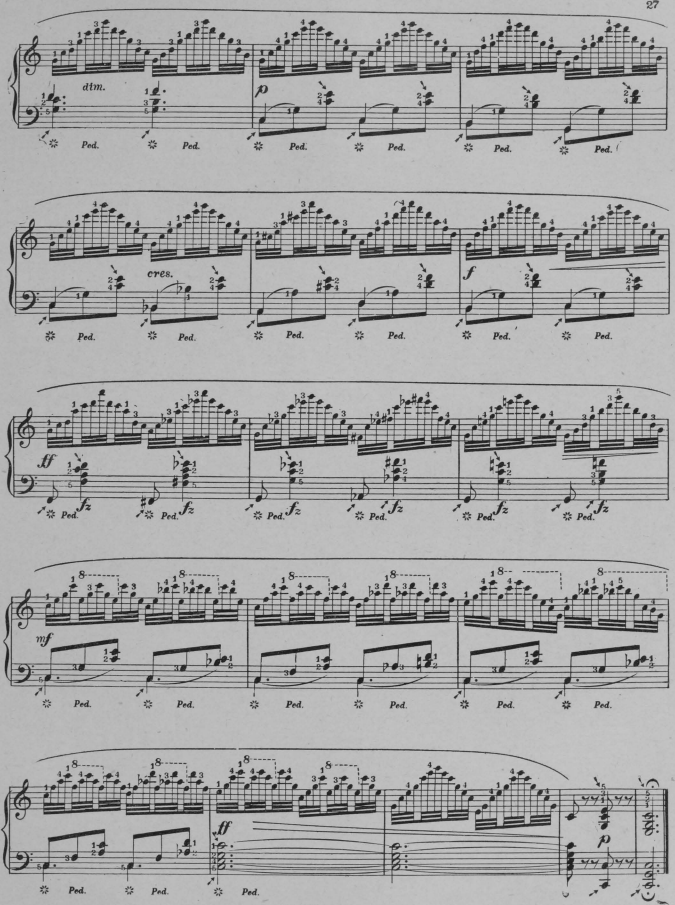



Ped.
mf
p
Lh.
sfz
fpp

LIED DER SIRENE.

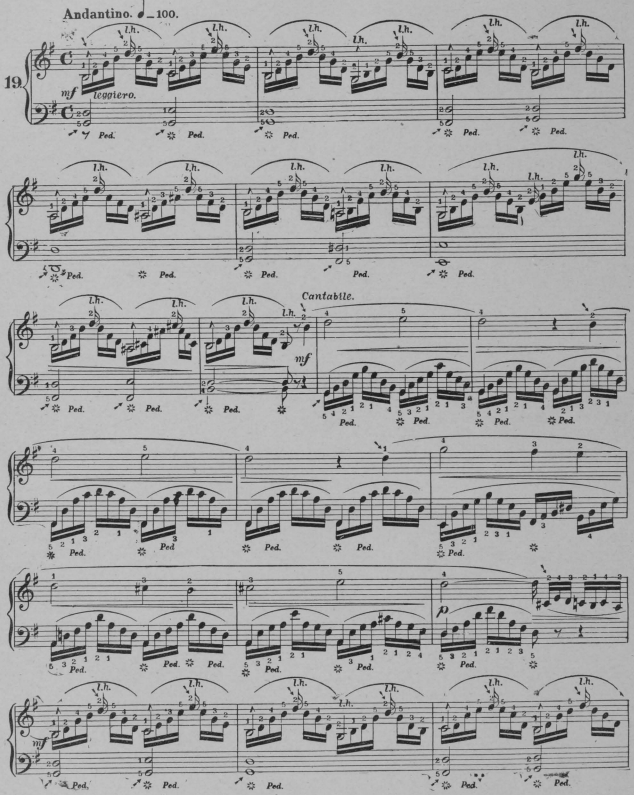
(MERMAID'S SONG.)

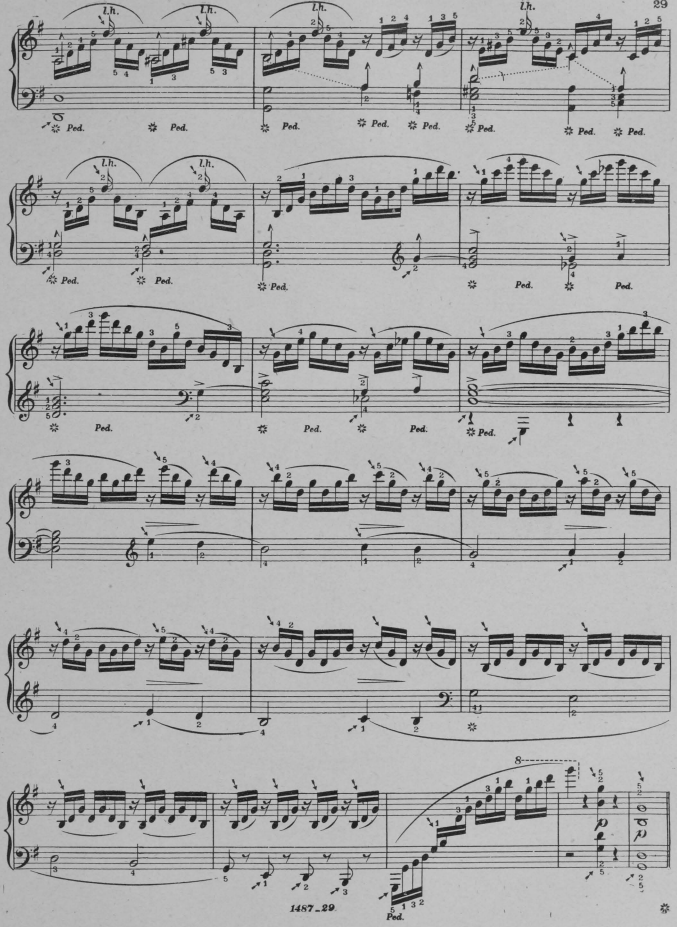



dim.
p
cres.
f
ff
fz
mf
Ped.

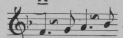
LORELEI.

LURLINE.




l.h.
Ped.
8

ROMANZE ROMANCE

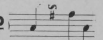


Haydn, Mozart, in fact all the old composers, expressed this measure as given here. The old masters were accustomed to use many abbreviations. The sign ∽ represents all the notes written out in full at A. Writers of the present day usually write their thoughts in full, thereby avoiding all possible misunderstanding of their intentions.

B To execute this turn nicely hold the wrist very loose, and prepare the movement of the fingers by bending the first finger (thumb) under the hand, so that its tip will be opposite the tip of the third finger, i. e., so that both the first and third fingers shall be above the key F, which the first finger (thumb) is to strike after the turn.

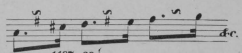
Be also very careful not to stop on the last note (E) of the turn. No break of motion must be noticed between E and F. These remarks apply to all similar cases.

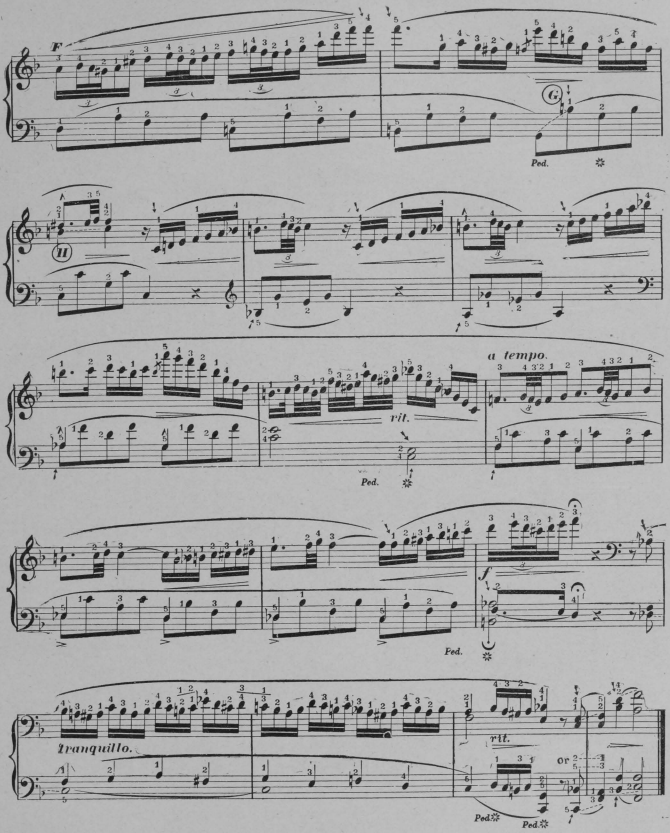
C Do not make any break between C and D, continue very legato. To effect this, contract the hand so as to bring the first finger (thumb) and fifth finger close together, as if they were adjoining fingers.

D 

Note at A applies here. The ♯ under the ∽ signifies that the lowest note of the turn is to be sharped.

E See note A.

F 



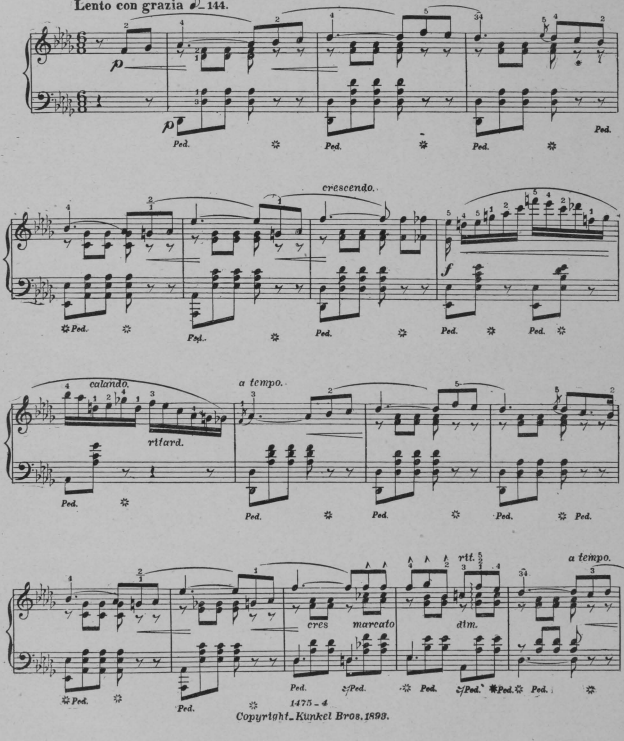
G Hands that can reach a tenth will not strike this B from the wrist, but connect G and B legato.

H Give this B its full value. It must be kept down until the note of the same voice (C) is struck.

REMEMBER ME.

Romance.

Charles Mayer. Op. 134.



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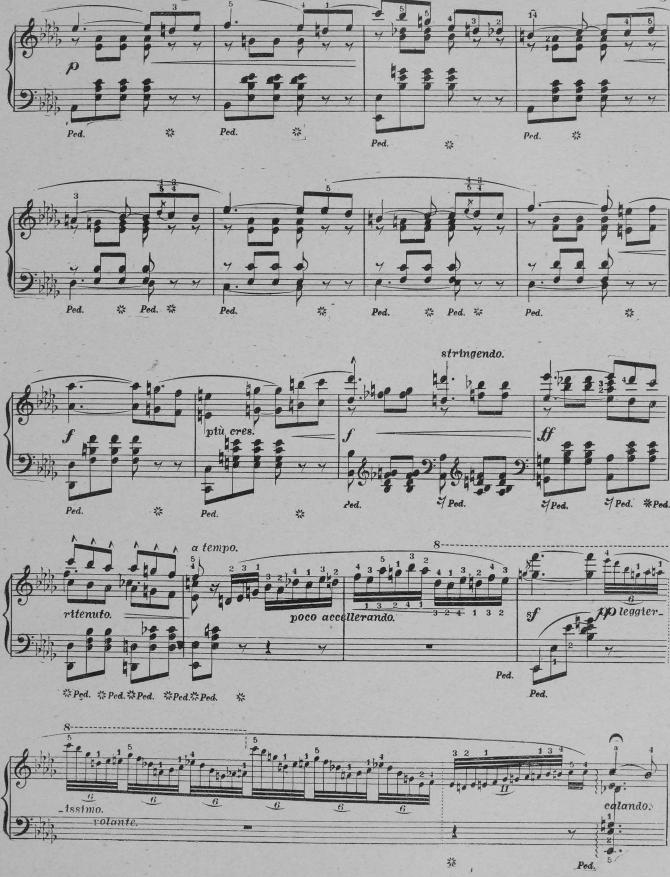
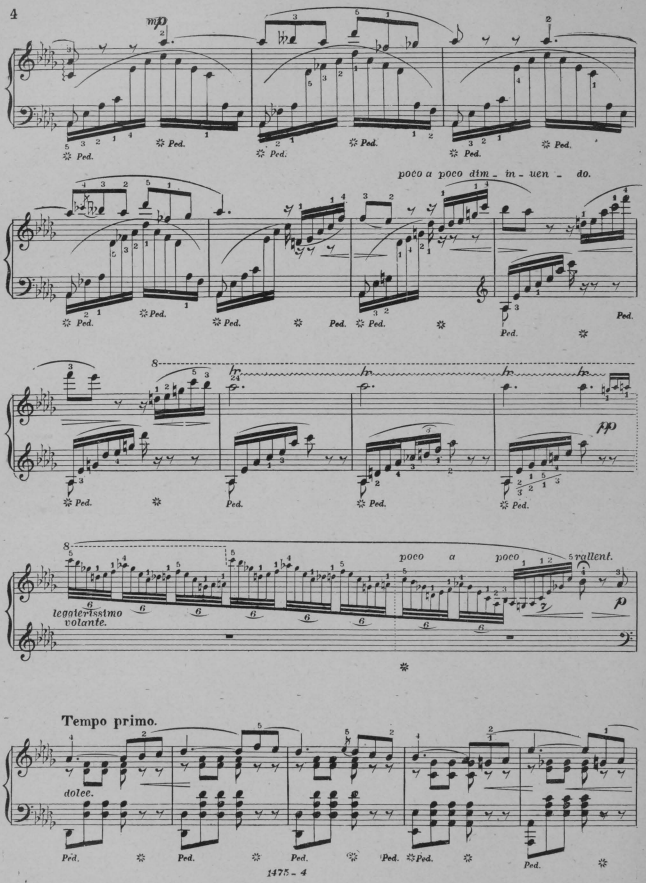
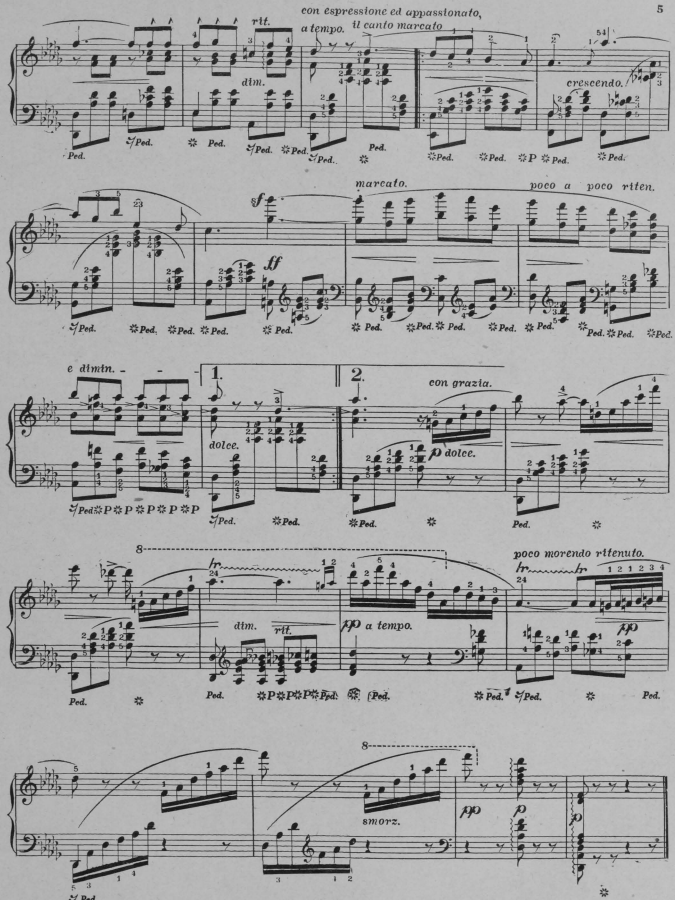

p
Ped.
f
più cres.
stringendo.
ff
a tempo.
ritenuto.
poco accellerando.
sf
pp leggier-
-issimo.
volante.
calando.

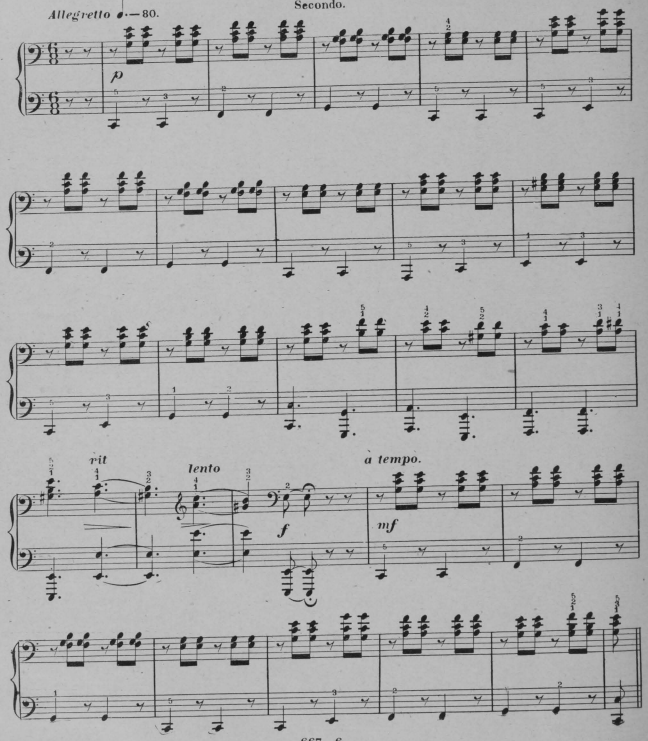

mp
Ped.
poco a poco dim - in - uen - do.
pp
poco a poco rallent.
p
leggierissimo volante.
Tempo primo.
dolce.


con espressione ed appassionato,
a tempo. il canto marcato
rit.
dim.
crescendo.
marcato.
poco a poco riten.
e dimin.
1.
2.
dolce.
con grazia.
poco morendo ritenuto.
a tempo.
smorz.

LUCREZIA BORGIA.

Donizetti.

Carl Sidus Op. 134.



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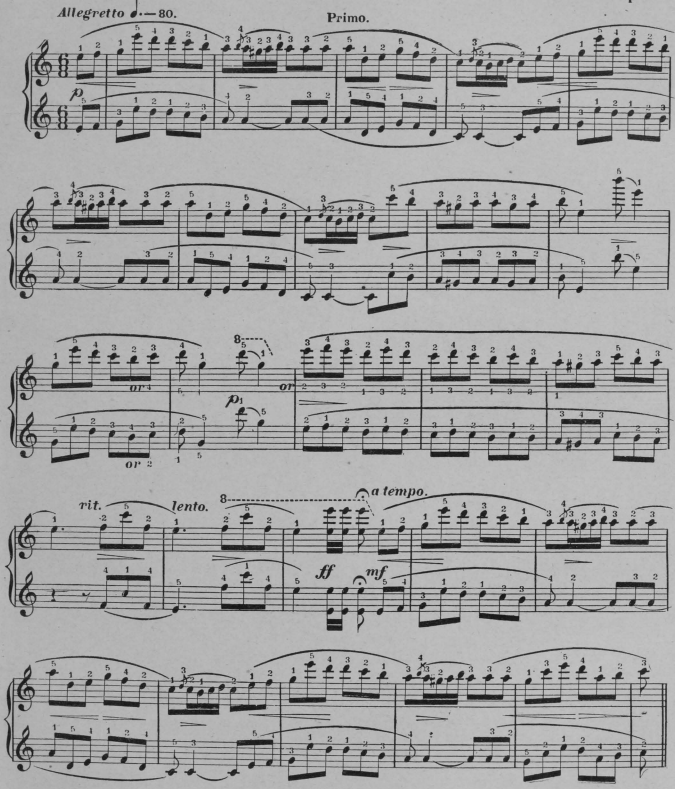
LUCREZIA BORGIA.

Donizetti.

Carl Sidus Op.134.



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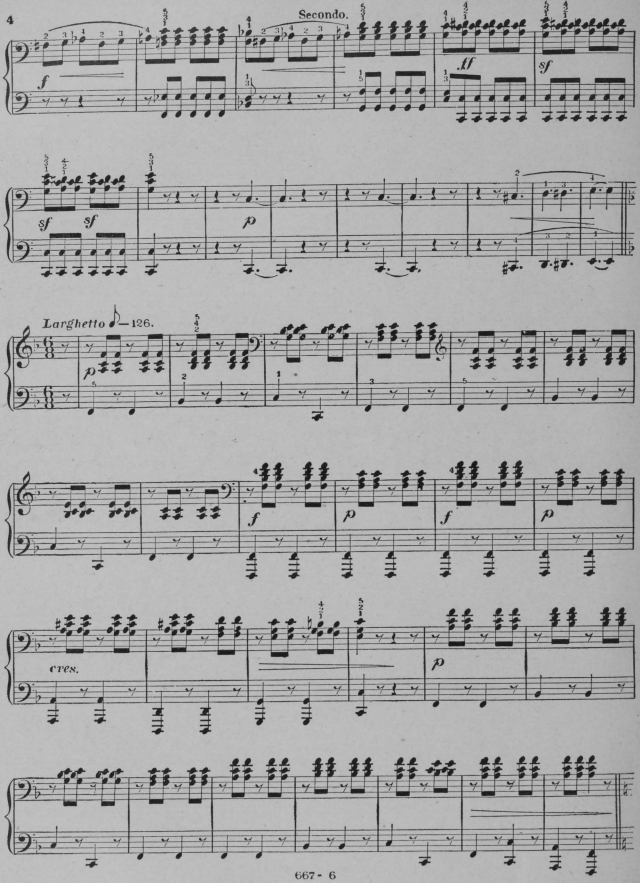
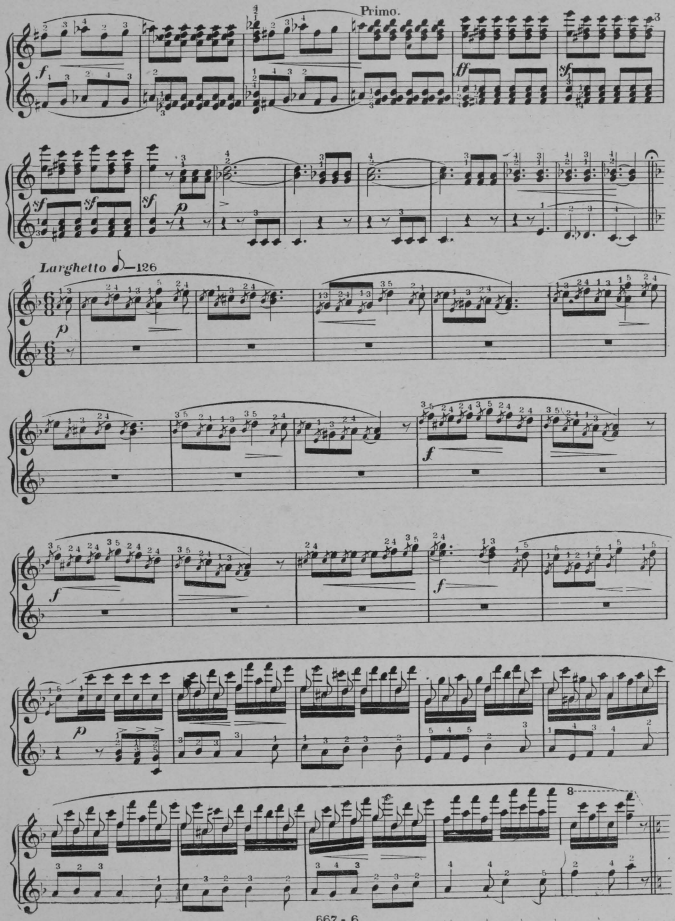
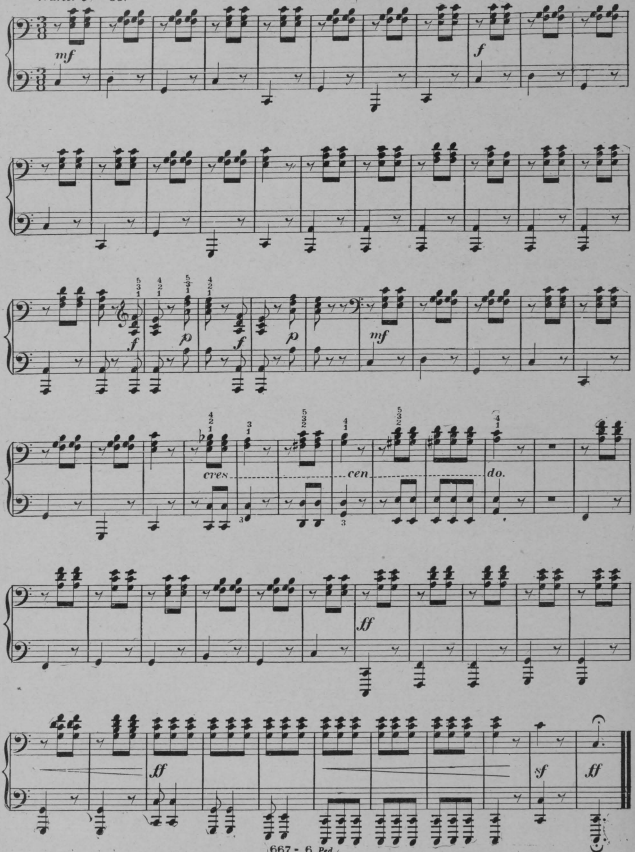
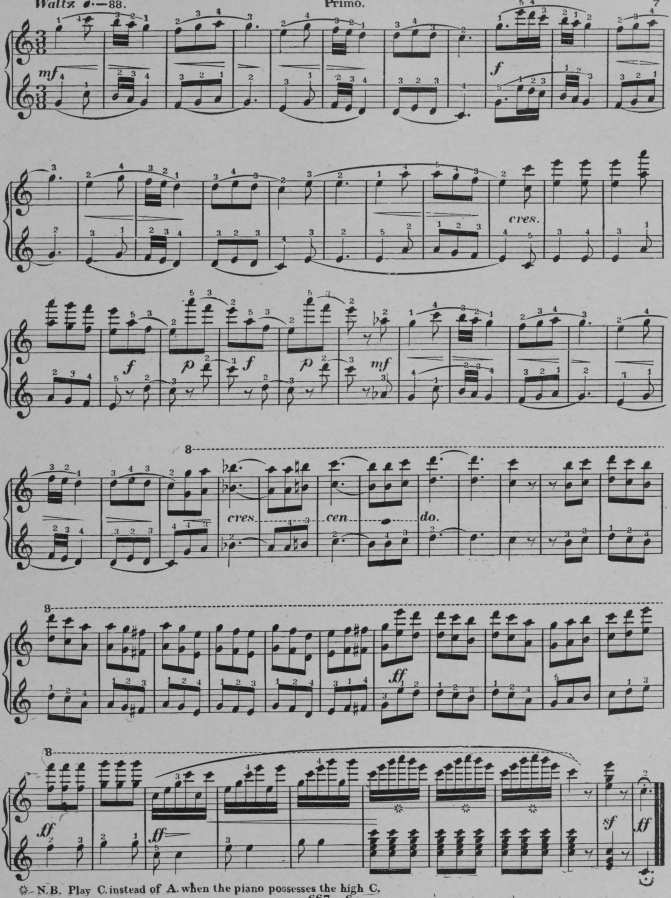

Secondo.
f
ff
sf
sf
sf
p
Larghetto 𝅗𝅥 = 126.
p
f
p
f
p
cres.
p


Primo.
Larghetto 126

Waltz ♩.=88. Secondo.



Ped.


Waltz ♩.=88.
Primo.
mf
f
cres.
f
p
f
p
mf
8
cres.
cen.
do.
8
ff
8
ff
ff
sf
ff
✲ N.B. Play C instead of A when the piano possesses the high C.

BIRDS IN THE NIGHT.

Words by Lionel H. Lewin. Arthur S. Sullivan.

Andante, ma non troppo lento ♩=63.

mf dolce.

1. Birds in the night that soft-ly call, Winds in the night that strangely sigh,
2. Life may be sad for us that wake, Sleep lit-tle bird, and dream not why

1. Come to me, help me, one and all And murmur, murmur, murmur, murmur ba- - bys...
2. Soon is the sleep but God can break When an-gels whis-per, whisper an-gels whis - per

1. lul-la - by, Lul-la - by, Lul-la - by, Lul-la lul-la lul-la lul-la lul-la -
2. lul-la - by, Lul-la - by, Lul-la - by, Lul-la lul-la lul-la lul-la lul-la -

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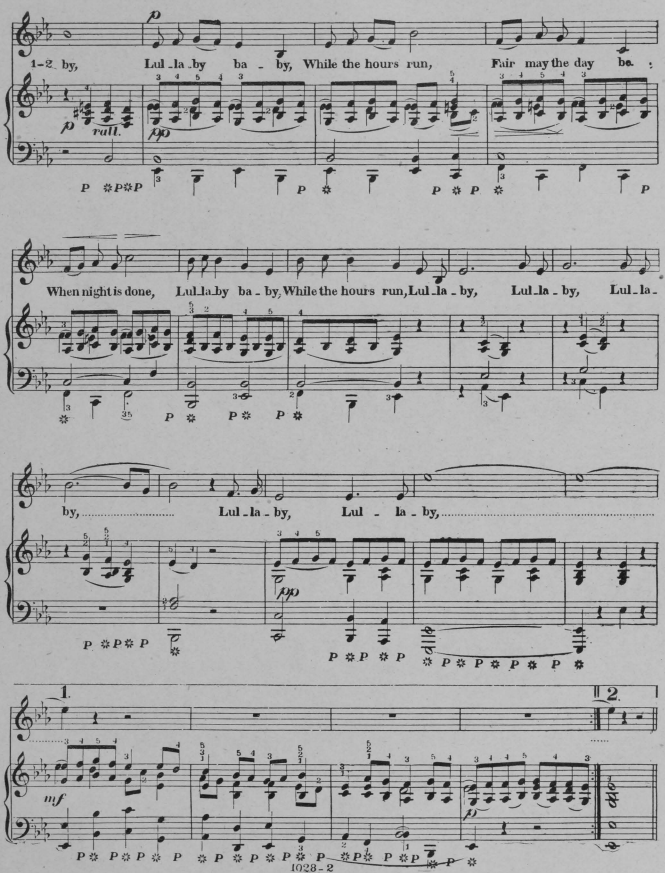
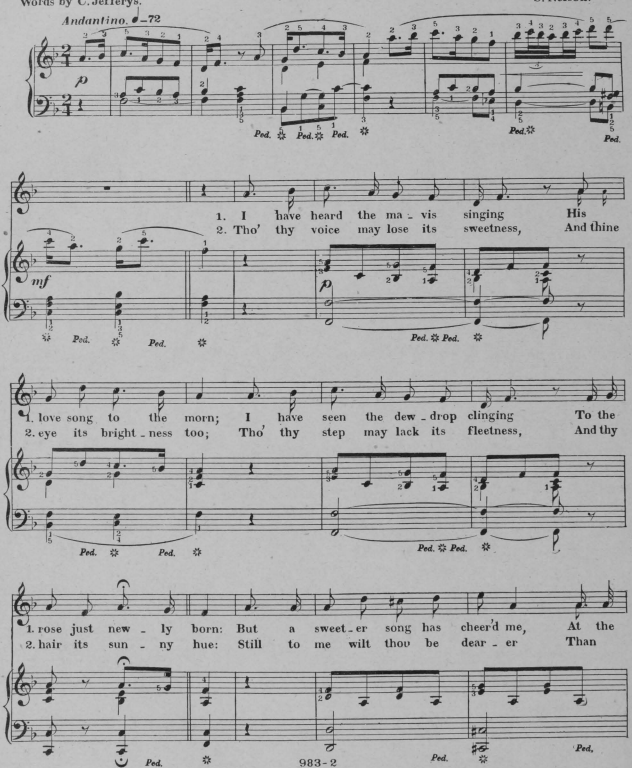

1-2 by, Lul la by ba - by, While the hours run, Fair may the day be.
rall.
When night is done, Lul la by ba - by, While the hours run, Lul la - by, Lul la - by, Lul la -
by, Lul - la - by, Lul - la - by,
mf

BONNIE MARY OF ARGYLE.

Words by C. Jefferys. S. Nelson.



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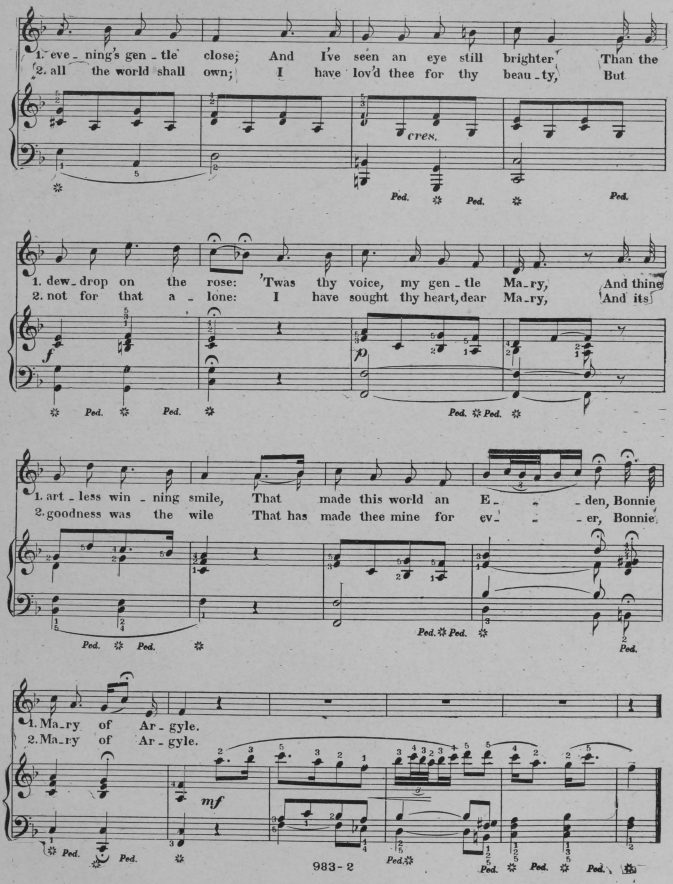
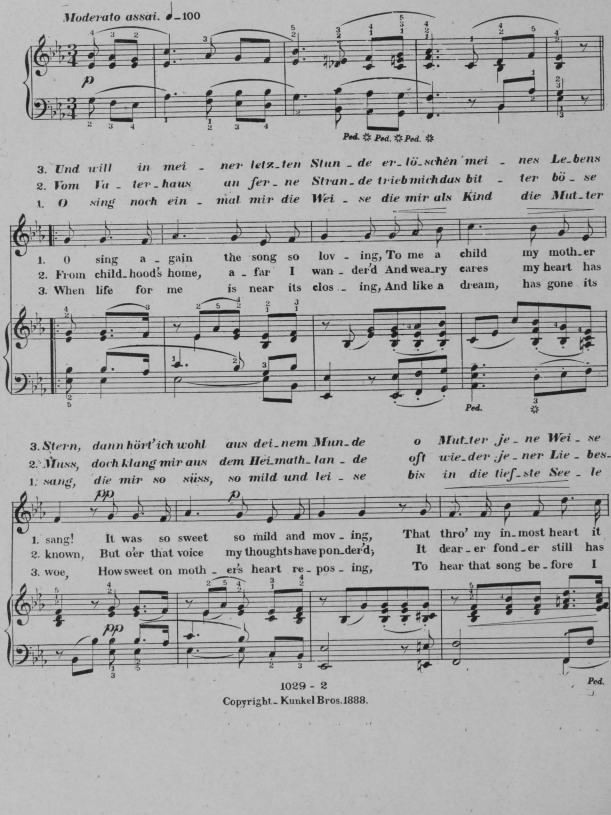

1. eve_ning's gen_tle close; And I've seen an eye still brighter Than the
2. all the world shall own; I have lov'd thee for thy beau_ty, But
cres.
Ped. Ped. Ped.
1. dew_drop on the rose: 'Twas thy voice, my gen_tle Ma_ry, And thine
2. not for that a_lone: I have sought thy heart, dear Ma_ry, And its
f
p
Ped. Ped. Ped. Ped.
1. art_less win_ning smile, That made this world an E_ _ _den, Bonnie
2. goodness was the wile That has made thee mine for ev_ _ _er, Bonnie
Ped. Ped. Ped. Ped. Ped.
1. Ma_ry of Ar_gyle.
2. Ma_ry of Ar_gyle.
mf
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

AGAIN I HEAR MY MOTHER SING.

(WAS MIR ALS KIND DIE MUTTER SANG.)

C. Bohm.



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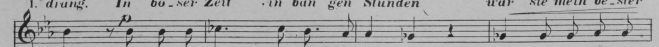
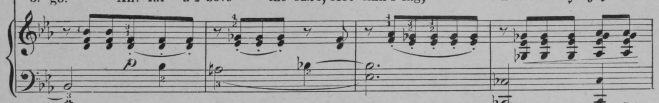
3. gern. Dort o-ben in den Ster-nen-lan-de wo e-wig Frie-de
2. gruss. Und kränk-te mich der Menschen Tü-cke, mir raubt sie nicht mein
1. drang. In bö-ser Zeit in ban gen Stunden war sie mein be-ster

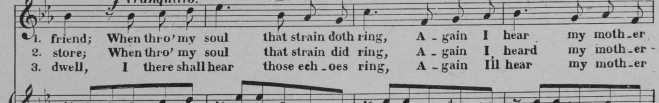


1. rang! In lone-ly hours in pain and sad-ness, She was my true-est
2. grown! The world for me tho' dark with trou-ble, Still had some joy in
3. go! Ah! far a-bove the stars, soft shin-ing, Where ev-'ry joy doth



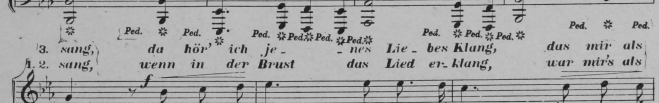
3. lacht, da hör' ich je-nes Lie-bes Klang das mir als Kind die Mut-ter
2. Glück, wenn in der Brust das Lied er-klang war mir's als wenn die Mut-ter
1. Freund, wenn in der

f tranquillo.



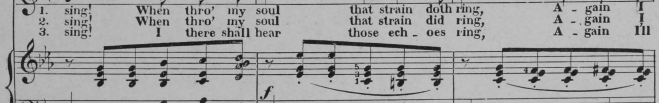
1. friend; When thro' my soul that strain doth ring, A-gain I hear my moth-er
2. store; When thro' my soul that strain did ring, A-gain I heard my moth-er
3. dwell, I there shall hear those ech-oes ring, A-gain Ill hear my moth-er

f tranquillo.



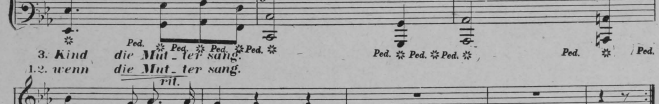
3. sang, da hör' ich je-nes Lie-bes Klang, das mir als
2. sang, wenn in der Brust das Lied er-klang, war mir's als

f



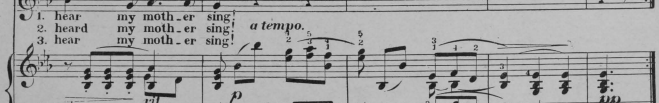
1. sing! When thro' my soul that strain doth ring, A-gain I
2. sing! When thro' my soul that strain did ring, A-gain I
3. sing! I there shall hear those ech-oes ring, A-gain Ill

f



3. Kind die Mut-ter sang.
2. wenn die Mut-ter sang.

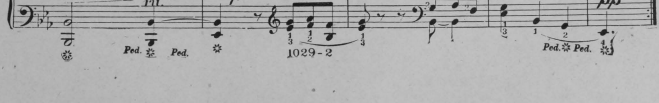
rit.



1. hear my moth-er sing
2. heard my moth-er sing
3. hear my moth-er sing

a tempo.

rit.



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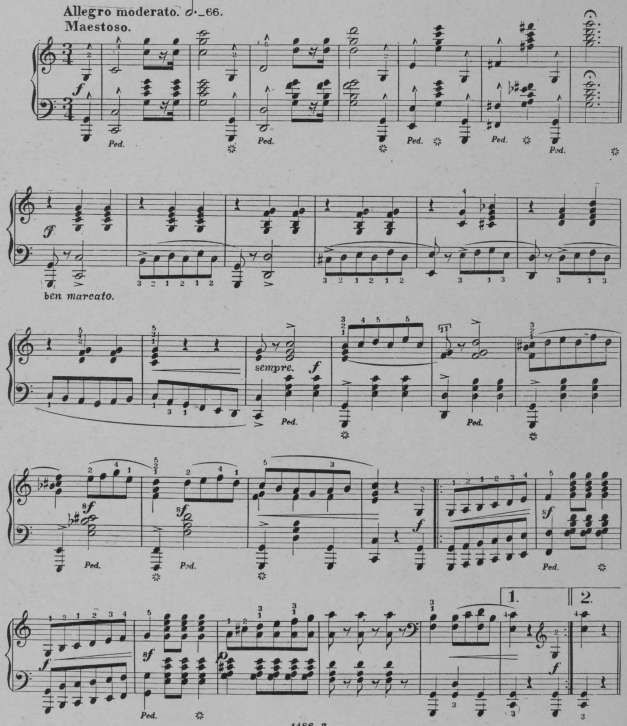
Maestoso.



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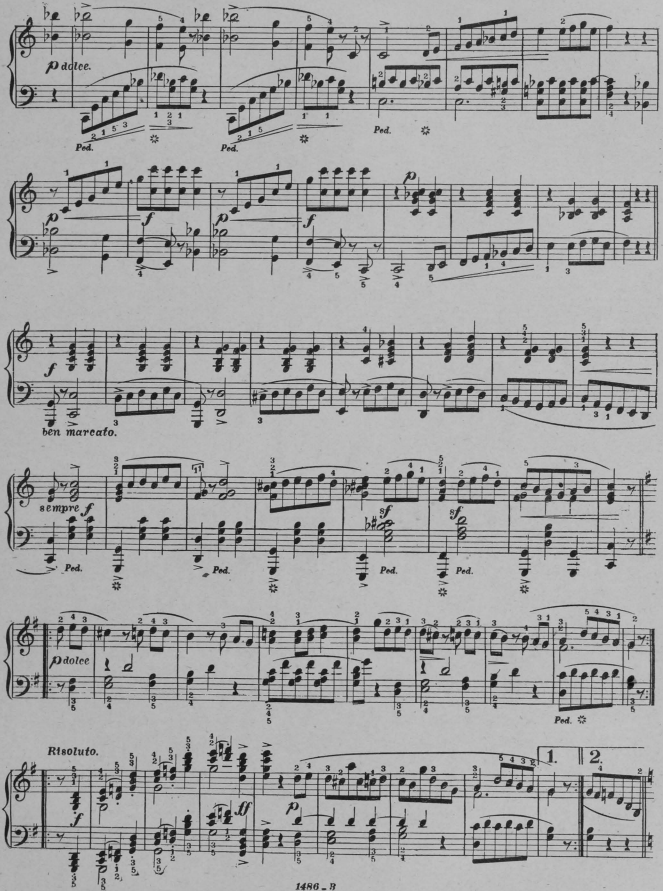
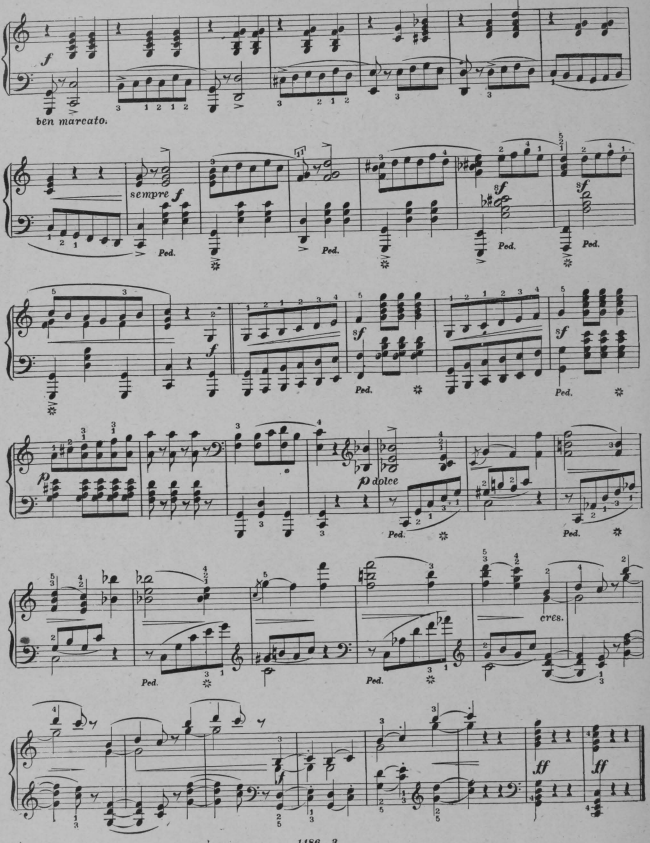

p dolce.
Ped.
Ped.
Ped.
f
p
f
p
f
ben marcato.
sempre f
Ped.
Ped.
Ped.
Ped.
p dolce
Ped.
Risoluto.
f
ff
p
1.
2.


ben marcato.
sempre f
Ped.
dolce
cres.
ff

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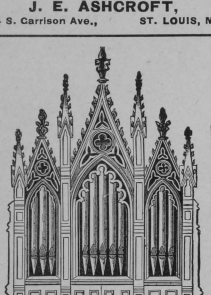

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DO'S AND DON'TS IN MUSIC.

The following is a series of hints to young singers and would-be singers which have been received from one of Boston's well-known musicians.

1. Do start under the right instruction. It is far better to begin right in middle life than wrong in youth.

2. Do study everything carefully, for "what's worth doing at all is worth doing well."

3. Do cultivate refinement in all things. The tastes, inclinations and tendencies of the singer, whether refined or coarse, are unavoidably made manifest in the interpretation of the music she sings.

4. Do keep up with the events of the world in a general way, but while studying music live in an atmosphere of music. Concentration is the secret of many a singer's success.

5. Do sing everything as the author wrote it, for one should be as truthful in music as in history.

6. Do plan your mode of living and hours for eating, sleeping and exercising according to the manner in which they affect your singing.

7. Do throw your whole soul into your singing. Live in the song while you sing it. The sympathy and interest of an audience is most frequently gained by the sincere, soulful and truthful rendering of a selection.

8. Do cultivate animation, warmth of spirit and coloring in rendering your songs.

9. Do train yourself to be cool-headed and collected when singing.

10. Do sing without notes when possible. You can produce better dramatic effects and hold your audience better by so doing.

1. Don't try to study music, art and science all at the same time. Select one, and do that well.

2. Don't think of making music your profession unless you have a more than ordinary talent for it. The musical profession is already crowded with performers, excepting at the very top, where there is always plenty of room.

3. Don't think of making music your profession unless you have plenty of money to give yourself the best possible musical education.

4. Don't think that training in execution and techniqne of the voice only is sufficient. The professional singer should be a perfect reader and well schooled in counterpoint and harmony.

5. Don't think the life of a successful singer is easy. The more successful the singer the more she becomes a slave to her profession.

6. Don't make a practice of humming. It tires the voice.

7. Don't practice long at a time, especially if you are just beginning. It is much better to practice little and often.

8. Don't eat just before singing. A hearty meal several hours before, and a light stimulating refreshment just before you sing is much better.

9. Don't drink wine for a stimulant. It is not only drying to the throat, but is too strong a stimulant. A person needs to be especially self-composed when singing.

10. Don't indulge in mannerisms and catchy originalities in rendering your selections. A natural manner and sincere singing is much more pleasing and desirable.

Mozart always kept his notebook in his pocket, and while walking or playing billiards, his favorite amusement, would often stop to jot down a melody that occurred to him.

FOR MUSICAL STUDENTS.

Reasons for the Reading of Musical Literature.

"Few music students conceive the extent of the benefit derived from the perusal of works of musical biography. Almost every one of the biographies of the great masters of music is replete with interest to the general reader as well as to the musician. In reading his literary biography, we are daily brought into contact with him, personally, as it were, and we are thus taught how to interpret, understandingly, what otherwise might appear mysterious in his musical writings. We will enjoy his music more if we are on intimate terms with the composer as a man, because, by a knowledge of his daily life, his mental and artistic chsracter will be made clearer to us."

"A study of the monuments of the past helps greatly to the enjoyment of the present, and every musician who desires to fully appreciate the privileges which he now enjoys as a common inheritance, ought with earnest thought to read carefully the best records of the labors of those who, by slow and painful degrees, have from time to time striven towards the attainment of that perfection which all hope to gain."—*Ernest Pauer*.

Laura Moore, who seeks a divorce from her husband, E L. N. Snyder, married him after an acquaintance of five weeks. Miss Moore was once leading soprano in Francis Wilson's Company. She studied at the Paris Conservatory and graduated with a first prize. She was married in 1890, in Chicago, and now seeks freedom from marital life, basing her claims on statutory grounds.

No Sketch of the musical societies of the United States would be complete without reference to the important part the Germans have played in their organization, the powerful influence they have exerted, and the activity and enthusiasm they have displayed in advancing the cause of music in their adopted country, both in private and public. The value of their services in these directions can hardly be over-estimated. Music is the one thing always near to the German's heart. It is his by tradition and by strong forces of heredity. It is largely the atmosphere in which he lives, and he has never failed to bring it with him from the Fatherland, whatever else he may have left behind. Wherever Germans gather together, whether in the older Eastern cities or on the Western prairies, the Sängerbund, with its song and untranslatable Gemüthlichkeit, is among the first of their national institutions to be organized; and though it is essentially Teutonic it never conflicts with the duties of American citizenship. While thus, on the one hand, the German-Americans have preserved for nearly a century the musical habit and life of their own land, they have on the other most powerfully influenced the musical culture of ours. They form the overwhelming majority of military band and orchestral players in the United States. Their own singing societies are found in every city of any size, and even American societies number many Germans in their ranks. Their music constitutes the principal part of every programme. Their instrumental artists, notably violinists and pianists, are the principal interpreters of the higher music. To their conductors the American public largely owes whatever of musical taste and culture it possesses. It has been acquired under the tuition of such eminent leaders as Anschütz, Eisfeld, Bergmann, Thomas, Mosenthal, Zerrahn, Kotzschmar, Henschel, Gericke, Damrosch, Seidl, Van der Stucken, Balatka, Singer, and many others. Amid many discouragements they have always remained true to the highest ideals.—*Scribner's Magazine*.

A pretty story is told of the widow of the great Schumann. Whenever she is going to play any of her husband's music in public she reads over some of the love letters that he wrote her during the days of their courtship, so that, as she says, she "may be better able to do justice to her interpretations of the spirit of his work."

The Aftermath.—Husband—"Come sit on my lap, my dear, as you did in our old courting days."

Wife—"Well, I declare, I haven't received such an invitation for an age."

Husband—"And—er—bring a needle and thread with you, my love."—*N. Y. Weekly*.

CHOICE DUETS.

We recommend the following duets to teachers and institutions; they are at once ambitious and beautiful, and very effective: Grade 2, "First Ride," rondo, Sidus; "My Regiment," march, Anschuetz; price, 60 cents each. Grade 3, "Zeta Phi March," Hickock; Happy Birdlings," rondo, Sidus; price, 60 cents each. Grade 4, "Gem of Columbia," galop, Siebert; "Daisies on the Meadow," waltz, Paul; "Jolly Blacksmiths," caprice, Paul; price, $1.00 each. Grade 5, "Butterfly Galop," Melnotte; price, $1.25. "On Blooming Meadows," waltz, Rive-King; price, $1.50—written expressly for, and played by, Theodore Thomas' Grand Orchestra at his concerts.

WORLD'S FAIR VISITORS.

The shortest way from St. Louis to the Columbian Exposition is via the Wabash to Englewood, and thence to the Fair Grounds via Electric railway. All Wabash trains stop at Englewood, and those who have engaged lodgings in the vicinity of the World's Fair, or those who go to the Fair for a day, will find the Englewood route the most expeditious and convenient of any.

Those who intend to stop at down-town hotels or who have business in the mercantile portion of the city, will, of course, go through to the Wabash terminus—Dearborn Station—which is in the very heart of Chicago and blocks nearer the leading hotels and business houses than any other station. There are no drawbridges to wait for if you go via the WABASH.

Numerous street, steamer and railway lines run from the central portion of the city to the World's Fair grounds at frequent intervals.

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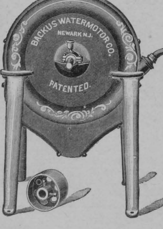

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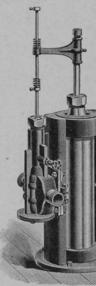

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